The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 26, 1922

THE NATIONAL THEATRICAL WEEKLY

BIG SUCCESS
IN VAUDEVILLE

CHONG
and ROSIE
MOEY

PLAYING THE
WESTERN HOUSES

The NEW YORK CLIPPER
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EQUITY ORDERS TO HURT ACTORS IN 1923, MANAGERS ASSERT

Members of Organization Warned That They Must Not Sign Contracts That Run After June 1, 1924—Managers Declare Ruling Foreshadows Strike

The Equity ruling, warning members not to sign contracts running after June 1, 1924, when the existing agreement with the Producing Managers' Association expires, will react unfavorably against Equity actors a whole year before that time, according to statements made by a number of managers. When producers are looking for artists for the season of 1923-1924, it is said, they will give the edge to non-Equities, as, in the event their new productions run after June 1, 1924, they would be forced to obtain new casts if they sign Equity members only up to that date. This reasoning while admitted by a number of actors interviewed, is at variance with the opinions of Equity officials. One such official asserted last week that the managers would not be able to find enough good actors outside of the Equity membership, citing as examples the experiences this season of Henry Miller and Louis Mann. These two anti-Equity managers have been forced to take advantage of the P. M. A. immunity from the closed shop ruling for independent managers.

The Equity ruling, as first published in the CLIPPER of last week, was announced by Paul Dullzell, who is assistant to Executive Secretary Frank Gillmore, of Equity, as follows:

"At the last council meeting a recommendation of the executive committee was adopted. It reads as follows: 'That all members be informed that they enter into no contracts that call for their services or bind them in any way beyond June 1, 1924.' We are not anticipating anything, but we want our members to be free of entangling contracts when the present agreement with the managers expires. With both sides free to act, greater consideration and headway can be given to any new arrangement."

Managers declare that this ruling foreshadows a strike in 1924, as it betokens Equity's intentions to stand firm for Equity Shop. They state that it means a fight, as they will not accede to the closed shop. In 1923, declare the managers, Equity actors and actresses will not be considered for important parts unless no non-Equity actors can be obtained for these parts.

Unofficially, an Equity member close to the executive staff of the A. E. A., stated it as his opinion that this Equity ruling would not unfavorably affect Equity actors in 1923, but rather will strengthen Equity's stand on the closed shop, as managers will realize their inability to obtain good non-Equity artists, and would be forced to agree to accept Equity Shop after June 1, 1924, in order to sign members for a period running after that date.

"Equity is stronger now than it has ever been, as far as the successful inauguration of the closed shop programme is concerned," said the Equity actor. More managers are becoming convinced of the sanity and equitable nature of our demands. By the time 1924 rolls around, with the expiration of the P. M. A.-A. E. A. agreement, managers will be willing to sign the Equity Shop contracts, as they will then comprehend that by doing so they are not signing away any of their rights."

CHURCH TO BE THEATRE

ALBANY, April 24.—The Affiliated Theatres Corporation, of which Lee and J. J. Shubert, Max Speigel and I. H. Herk are the heads, has secured the Second Presbyterian church, on Chapel street here, and have filed plans for reconstructing it into a theatre. It is intended to have the theatre ready for an opening on November 7, and to play a policy of Shubert vaudeville in it.

The exterior of the church will be kept as intact as possible, as it has been a landmark in Albany for years. The steeple will be torn down, and space made for the stage on that side of the building. The entrance to the theatre will be built on the Chapel street side, with another entrance also planned for the Lodge street side.

SAVANNAH BARS "JAZZ"

SAVANNAH, Ga., April 24.—A municipal ordinance, passed last week, forbids anyone, professional or amateur, under penalties of fines or imprisonment, to perform or in any way engage in the rendition of jazz melodies. This applies to singers, pianists, orchestras—in fact everyone. Other cities throughout the State are said to be taking the matter up and further legislation is expected.

"LIGHTNIN'" AT $1.50 TOP

"Lightnin'," back at the Montauk Theater, for the second time this season, is packing the Brooklyn playhouse to the doors at every performance.

The great popularity of the piece has much to do with the big receipts during the week, but another matter doubtless figures greatly and that is the price. Best seats for all the night performances, Saturday including, are $1.50 top, and on Wednesday and Saturday afternoons the price is $1.00. The piece will remain at the Montauk for two weeks more.

NEW WORLD THEATRE OPENS

OMAHA, Neb., April 24.—The new World Theatre, at this city, opened last Saturday. The World plays vaudeville and pictures, the vaudeville being booked by the Pantages office. The new house cost $1,500,000, has a seating capacity of 2,500, and is owned and operated by the World Realty Company. Arthur A. Frudenfeld is the manager of the new house.

FIFTH "UNLOVED WIFE" OUT

The fifth company of "The Unloved Wife," the George M. Gatts show which at a dollar top has been packing houses all over the country, opened at the Strand Theatre, Hoboken, on Monday night.

ACTRESS BURNED TO DEATH

PITTSFIELD, Mass., April 24.—Death rang down the curtain on the play "A Night in Honolulu," at the Colonial Theatre here, on Friday night, after Leslie A. Smith, leading man and company manager, his arms swathed in bandages, had played through the performance, while his fiancee lay dying in a hospital at Kingston of burns he had fought to avert.

The girl, Miss Una Carpenter, leading woman of the company, died at the St. Benedictine Hospital late on Friday night.

The show, of Hawaiian locale, is based upon the ancient sacrifice of maidenhood to Pelee, the deified volcano. Smith, at the Maxwell Opera House in Saugerties Friday night, had reached the point in the play where he spoke the words:

"I am going to find her, or burn with her!"

He had spoken the lines when he heard the cries of his sweetheart who, in her dressing room, was veiled in the flames of her burning Hawaiian costume. Straw in the material had ignited from a small stove as she dressed for her entry.

Smith abruptly ran from the stage, rushed to her and enveloped her in costumes, smothering the flames at cost of painful burns to himself, but too late to save her life. She was rushed to the Kingston hospital, where it was immediately announced she had no chance of recovery.

Smith left her to fill the engagement tonight in Pittsfield and insisted upon playing through the night performance opposite an understudy for Miss Carpenter. A large crowd was turned away when the matinee was cancelled, and, subsequently, a small house witnessed the night show.

Smith announced the tragedy incidentally in apologizing for his bandages. He explained the necessity for the understudy and said money would be refunded to those dissatisfied. No one appeared for a refund, the audience giving him and the company a warm ovation.

The show was scheduled to play in Poughkeepsie and Beacon next week, but all engagements have been cancelled.

Smith and Miss Carpenter were to have been married in June.

OPERA SINGERS ORGANIZING

A movement is on foot to organize among opera singers a union along the lines of the Actors' Equity Association. One of the prime movers in this plan is Lucreszia Bori, of the Chicago Opera Company. Miss Bori gave an interview to a Brooklyn daily newspaper last week in which she attacked the methods used by managers and agents in the engaging of opera singers and called attention to the results obtained by the actors' unions in the fight against the Fearon Bill, which would increase the commissions actors must pay.

NEW SHOW FOR CASINO

"Paradise Alley," a new musical comedy the producing rights of which have been acquired by Carl Carleton, will be placed in rehearsal early during the month of May. After a few weeks on the road the piece will be brought into the Casino Theatre, New York, following in "Tangerine," another Carl Carleton production, which is playing the house at present. Although the people heading the cast have been signed, their names have been withheld until a few days before the show goes into rehearsal.

EQUITY BRINGS "LOLA" HOME

The company of the musical comedy, "Lola," starring Helen Shipman, which closed last Sunday in Chicago when the Equity representative, Frank Dare, refused to let them play because of the non-payment of salaries, was brought back to New York last week by Equity, $750 which had been put up in a bond by Leslie Morosco, the original producer of the show, and about $150 more being used to pay the transportation. While "Lola" was being operated on the co-operative plan Equity officials stated that several weeks' salary was still owed to the members of the company which had been due since before the sharing terms were agreed to several weeks ago.

"Lola," which opened in Chicago on April 2, was originally produced by Leslie Morosco, the New York agent. Morosco later sold out to a Pittsburgh man named Davis. At Equity it was asserted last week that the producer of a show had no right to sell out to another person without the consent and agreement of the actors in the company. "The original producer," it was declared, "may be perfectly above board and responsible, but when he sells out the purchaser who assumes the contractual obligations may not be. For this reason the actor's approval must be procured in such circumstances."

TRY TO BAR JOHNSON SHOW

CHICAGO, April 24.—Women throughout the State of Indiana have started a war against the Jack Johnson burlesque show and will make an effort to stop the former heavyweight fight champion from giving performances throughout the State. Johnson was booked for Hammond, Ind., Saturday, but he is said to have cancelled the engagement at the last moment. The various women's organizations have adopted resolutions to bar the show from any of the cities where they are in control.

CIRCUS LIONS ATTACK WOMAN

LIVERMORE, Cal., April 24.—Miss Jack Foor, while dancing in a cage containing nine lions with the Al. Barnes Circus here, was attacked as she was leaving the cage, and was saved from death by attendants after she was cut and lacerated. She was removed to the hospital for treatment.

"GO EASY MABEL" OPENS MAY 1ST

"Go Easy Mabel," with Ethel Levey, opens at Atlantic City on May 1st. The book, lyrics and music of the piece are by Charles George, and Bertram Harrison and Julian Alfred Harrison are staging the piece. Estelle Winwood is in the piece and the Fifth Avenue Flapper chorus is a feature.

CITY RUN THEATRE FAILS

LOS ANGELES, April 24.—A deficit of $723 has been the result of the commercial experiment of Los Angeles in running a motion picture theatre for four weeks. The city council finance committee has now recommended that the city abandon the enterprise of owning a theatre.

COMEDY FOR WILL ROGERS

Will Rogers, who has been featured in vaudeville, musical shows and pictures, is now to be seen in a straight comedy. Booth Tarkington is to write it and it will be presented next season.

SHUBERTS WIN INJUNCTION SUIT AGAINST JOE SMITH & CHAS. DALE

U. S. Court of Appeals Affirms Injunction Restraining Members of Avon Comedy Four Act from Appearing Under Any Other Management—Important Precedent Set

The injunction restraining Joe Smith and Charles Dale, of the Avon Comedy Four act, from appearing under any theatrical management other than that of the Shuberts, was affirmed last week by the United States Circuit Court of Appeals, in an opinion which sets up a most important precedent for future cases in which the question of uniqueness and extraordinary ability of artists is involved. This injunction had been handed down by Federal Justice Augustus N. Hand in the United States District Court, and had been appealed by Smith and Dale through their attorneys, Kendler & Goldstein.

Smith and Dale, who have been appearing on the Keith Circuit since March 20, having laid off until that time since the injunction order was signed by Judge Hand about a month before, had put up a $3,000 bond so that they could stay the enjoining order. This bond is now forfeited, going to the Shuberts.

Jules Kendler, of counsel for Smith and Dale, stated on Monday that his clients would demand payment of $9,000 from the Shuberts, representing ten weeks' work at $900 a week, which is the difference between the time they played on the Keith Circuit and the thirty weeks guaranteed by their three-year contract with the Shuberts. The Shuberts will undoubtedly contend that Smith and Dale have no right in this demand, since they jumped their contracts by refusing to appear in Shubert vaudeville.

The Shuberts must bill the vaudeville performers as Smith and Dale during the life of the present contract. They are not allowed, by the terms of this contract, to bill them as the Avon Comedy Four.

Last week the Avon Comedy Four played Hoboken, but are now laying off, and will in all probability not play again until the reopening next September of Shubert vaudeville.

The opinion handed down by the United States Circuit Court of Appeals, written by Justice Mayer, read in part, as follows:

"Smith and Dale for many years have played in vaudeville in a quartette under the name of the Avon Comedy Four. Two of the four were always Smith and Dale, who gave the performance an individualistic character. The other two were any available actors competent to act as foils or 'players up' to Smith and Dale in carrying out the various things the latter did in the course of the performance.

"One April 30, 1921, plaintiff and defendants entered into a contract under which plaintiff engaged the exclusive services of defendants for the theatrical season beginning September 1, 1921, and ending on or about September 1, 1922, at $900 per week for 30 weeks. The contract further provided for similar engagement for the year September 1, 1922-September, 1923, at $1,000 per week, and gave plaintiff an option on defendants' services for the year 1923-1924 at $1,100 per week for 30 weeks. Thus the totals were $27,000 for the first theatrical year, $30,000 for the second and $33,000 for the third. It was further provided that if plaintiff elected to place defendants in a vaudeville company headed by them it would pay defendants 15 per cent of the net profits in addition to the salary.

"Plaintiff, under agreement, had the right to elect to add two persons so as to make the quartette complete, but, in that event, plaintiff was to pay the salaries of such additional members and (Paragraph 16) 'In the event that we (plaintiff) shall use the quartette we will eliminate the title of Avon Comedy Four and bill you as Joe Smith and Charles Dale.'

"It was further agreed under Paragraph 7, as follows:

"'You now admit that you are an artist of magnitude sufficient to carry one of the leading parts in the Winter Garden attractions, or any other attraction, and that no one can be engaged to replace you in your particular line in the event of your refusal to perform. You agree, therefore, that the salary herein required to be paid you is being paid because of your exceptional talents and because such services are unique and extraordinary.'

"Since 1916 defendants have been playing a burlesque act called 'Hungarian Rhapsody,' and for some time, prior to April, 1921, had been employed by theatrical managers named Shubert (who are the same persons controlling plaintiff corporation) in a musical extravaganza entitled 'The Passing Show of 1919.'

"In this theatrical entertainment, defendants were billed as 'The Avon Comedy Four,' and the act was called 'Hungarian Rhapsody.' The engagement of defendants expired in May or June, 1921, and it was in anticipation of the next season that J. J. Shubert on behalf of plaintiff made the contract *supre*. Under the new engagement, plaintiff could require defendants to appear in any play.

"Between May or June, 1921, when defendants' engagement in the 'Passing Show of 1919' ended and the beginning of the season in September, under the April 30, 1921 contract would commence, defendants were out of an engagement. Shubert then employed them as a temporary expedient in a performance called 'The Whirl of New York,' which began late in June or early in July, 1921. This production, however, was not a financial success, and in July Shubert found it impossible to continue defendants and thereupon employed others at a salary of $400 per week and in turn discontinued their employment because of the failure of 'The Whirl of New York.'

"It is significant that defendants, according to their manager, Max Hart, told him that 'they were very much annoyed because they had been retired from "The Whirl of New York" company, and that 'they did not want to work for Shuberts any longer.'

"The opening of plaintiff's vaudeville at the Winter Garden was to be on Monday, September 26, 1921, and about Tuesday, September 20, plaintiff began its advertising. One Arthur Klein was the general manager of the Shubert Vaudeville Exchange and in that capacity had charge of 'many theatres, including the Winter Garden, and many actors.'

"Having had no part in making the contract with the defendants, he had quite naturally assumed that defendants would wish to be billed as 'The Avon Comedy Four,' and had so billed and advertised them.

On the afternoon of September 22, Smith and Dale visited Klein and stated that the contract entitled them to be billed as 'Smith and Dale.' Klein thereupon, in defendants' presence, called up Shubert on the telephone, and Shubert, having looked over the contract to refresh his memory, saw that the defendants' contention was right and instructed Klein that 'he should immediately change it.' Klein informed defendants that 'it will be changed immediately,' and defendants told Klein 'that unless it was changed they would not go on.' Smith, in colloquial language, speaking for himself and Dale, did not refuse to 'go on,' but said to Klein, among other things, 'I am not going to tell you again after I leave here, if the billing of Avon Comedy Four is not eliminated and Joe Smith and Charles Dale billed only as per contract, we will not appear Monday,' and after this, as Smith testified 'they both walked out.'

"The evidence leaves no doubt that the billing of defendants as Avon Comedy Four

(*Continued on page 26*)

CHICAGO HOUSES CLOSING FAST

CHICAGO, Ill., April 24.—Chicago theatres are closing rapidly and many standard houses will be darkened, perhaps for the balance of the warm months. Seven of the downtown houses will be dark next week with more to follow.

With the collapse of "Lola" last week at the La Salle that playhouse has been dark, but it reopened Sunday night with "Just Married," a farce by Adelaide Matthews and Ann Nichols. Vivian Martin and Lynne Overman are the leading players. Jess Dandy, Dorothy Mortimer, Isabella O'Madigan, Eliz Gregely and John Butler are others in the cast.

"The Exquisite Hour," in which Grace George has been playing at the Princess, closed Saturday night and that house will remain darkened, joining in idleness the Studebaker, Great Northern, Central and Columbia Theatres.

Among the holdover attractions are Frank Bacon in "Lightnin,'" which has broke this season's record. It is now in its 35th week and from the present outlook it will remain here for many months.

"The Night Cap" at the Playhouse has been here 17 weeks and closes April 29.

"Blue Beard's Eighth Wife," with Ina Claire and Arthur Byron remain at the Garrick, being now in its 10th week.

Mitzi will go on acting "Lady Billy" at the Illinois, entering her ninth week.

"Ziegfeld's Frolics" is in its sixth week at the Colonial.

"Ladies' Night" may find a sudden ending to its local engagements and it is rumored that efforts are being made to secure another production to replace it at Woods Theatre. Business has fallen considerably. It will probably continue playing until a new production can be brought on.

"The O'Brien Girl" breezes on into its fourth week at the Cohan Grand.

McIntyre & Heath in "Red Pepper" are proving good drawing cards at the Apollo.

"Annie Christie," is firmly establishing itself at the Cort Theatre, where it is reported to be proving a financial success. It is now in its third week.

"The Dream Maker," with William Gillette starring, will end its Chicago run here Saturday night. "Lilies of the Field" will follow it.

"It Pays to Smile," with May Robson tarries on at the Olympic, entering its second week of its local engagement.

KEITH'S THEN AND NOW

In connection with the "Third of a Century Celebration," now being held in the Keith Theatres, an interesting painting adorns the lobby of the Palace Theatre.

The painting shows the first Keith Theatre, which was in the form of a Store Show, and was located in the City of Boston. The store show was opened in 1887. There were six performers on the what was then termed a variety bill, and the total weekly expense was $432.50. There were 389 seats in the theatre. The cost of construction for the first real Keith Theatre was $32,000.

Today there are between 24,000 and 25,000 vaudeville performers. The weekly cost of operation is approximately two million dollars, while the seating capacity of the combined Keith houses is 1,406,262.

The cost of construction for the new Keith theatre now being erected at Cleveland, Ohio, will be approximately $3,800,000.

STOCK IN TERRE HAUTE

TERRE HAUTE, Ind., April 17.—The regular season at the Grand Opera House here closed on Saturday night of last week with a performance of the Al. G. Fields' Minstrels. On Monday night the C. C. Weston Stock Co. opened for an indefinite engagement.

Grace Johnson is leading lady and Arthur Gale, leading man.

"ANGEL FACE" CLOSING

"Angel Face," a musical comedy which has been playing for the past year, will close its season at the Walnut Street Opera House, Philadelphia, on Saturday night.

The show has had many "angels" finance it during its run, and it is said the piece lost between seventy and eighty thousand dollars on the season.

"FOLLIES" GIRL SUES FOR $50,000

Florence Gillingham, former Ziegfeld "Follies" girl, filed a $50,000 breach of promise action last Saturday against William Meyers, prominent sportsman.

Miss Gillingham charges, in the papers that Meyers made a promise to marry her in December, 1921, induced her to make a trip with him to Florida in February, 1922, and before leaving on their "pre-honeymoon," bought her fine clothes and gave her $500 in cash.

On the trip, according to Miss Gillingham, Meyers and herself always registered as man and wife, and she further alleges that he gave her jewels to the value of $10,000, but on a pretense of putting them in a vault for safe keeping took them back and kept them. John G. Dyer, counsel for the actress, who has offices at No. 51 Chambers street, said that Meyers has since the serving of the summons on him, in March, has been married to another woman whose name has not been learned. Meyers announced that he would fight the case and has retained Samuel M. Reiss of No. 220 Broad street as counsel.

BELASCO TO STAR FARRAR?

Geraldine Farrar made mention of David Belasco in her farewell speech at the Metropolitan last Saturday in such a manner which gave rise to the belief that she will be starred under Belasco's direction very shortly. It is said that Farrar will appear either in a powerful drama in which she will be given an opportunity to sing as well as act, or in an opera under Belasco's direction based on "The Son-Daughter." During the run of that play here, Puccini was considering writing music for it, but as far as is known, nothing ever developed from it.

Farrar's last performance at the Metropolitan, which was "Zaza," resulted in the ovation of her career. The audience cheered frantically during the performance and her speech. After the matinee, the crowd surrounded the stage door, carried her on their shoulders to her limousine, and followed it for blocks, holding up traffic.

STOCK AT SHUBERT-GARRICK

WASHINGTON, D. C., April 25.—The Shubert-Garrick Stock Co., opened its season last night at the Shubert-Garrick Theatre here.

The piece is "The Boomerang," and will continue for a week. Wanda Lyon, late with "Getting Gertie's Garter," is leading lady, and Sidney Mason, last with "The Bad Man," is leading man. The supporting cast is Ada Meade, Dorothy McGrew, Sara Farran, Garry McGarry Frank Du Frane, Gerald Oliver Smith and Edwin Trushine.

CHICAGO OPERA FUND SECURED

CHICAGO, April 24.—The Chicago Opera Company has successfully obtained its guarantee fund of $100,000 a year for five years, to provide Chicago with grand opera, it is reported. The guarantors of the fund were within $50,000 of their goal last week, and instituted a special drive to secure the remaining amount of pledges. The fund was set for completion for "on or before May 1st," in the original agreement.

SIX MONTHS' RUN ENDS

MEMPHIS, Tenn., Apr. 17.—Pete Pate's Syncopated Steppers closed a most successful engagement of six months at the Lyceum Theatre, Sunday night, the 16th. During his stay here he is said to have broken all records for continuous engagement for musical comedy stock. Pate's company will tour the southern circuit from here. Laskin's Frolics open at the Lyceum on Monday, April 17, for an indefinite period.

EQUITY AND HAYS CO-OPERATING

Frank Gillmore, executive-secretary of Equity, and Paul N. Turner, counsel, last week conferred with Will H. Hays, president of the Motion Picture Producers & Distributors, Inc., who assured them of his desire to co-operate with the Actors' Equity Association in the removal of any causes of complaint, according to Gillmore.

JESSIE BONSTELLE AND EQUITY DISPUTE STILL UNSETTLED

Stock Company Closes Season at Providence and Question as to Number of Weekly Performances Equity Members Are Permitted to Play Is Undecided

PROVIDENCE, R. I., April 24.—The Jessie Bonstelle Stock Company closed its season at the Opera House here on Saturday night after sixteen weeks of varying success. Miss Bonstelle will reopen her summer seasons in Detroit and Buffalo, and most of the members of the Providence company will go with her, divided among the two organizations.

Although placed on the board sixteen weeks ago for arbitration by the Actors' Equity Association and the Producing Managers' Association, of which Miss Bonstelle is a member, the only one on the stock class, the important question raised by Miss Bonstelle has not as yet been decided. At Equity on Monday it was stated that the matter has been held in readiness for several weeks by the arbitration committee but has not yet been heard at the office of the P. M. A., where both arbitration committees meet each week.

Equity entered a claim at the time of the opening of the Bonstelle company that all performances over eight be paid for pro rata, as provided for in the P. M. A. contracts, which it asserts all P. M. A. members are bound by. The P. M. A., however, holds that stock members have the right to demand the same terms as those provided for in the Equity stock contract, which calls for Equity Shop, and which allows ten performances each week. Miss Bonstelle made arrangements with the members of her company, most of whom are Equity, to play nine performances each week at a set salary, but this method is objected to by Equity, which holds that the agreement made in 1919 with the Producing Managers' Association must be lived up to, regardless of the class of attraction the member of that association produces.

An important point is involved, for, if Equity's contention is upheld, the P. M. A. can hold out no inducement to the stock manager in soliciting his enrollment in the association, as he will thereby sacrifice several advantages. Besides that of allowing ten performances instead of eight, the Equity contract makes provision for the actor furnishing shoes and costumes, while under the P. M. A. contract all these must be furnished by the manager. On the other hand, if the P. M. A. stand is upheld, stock managers may be expected to flock to the banner of the P. M. A., as they will then be exempt from the provisions of Equity Shop.

The Bonstelle Company, despite the general slump in business, did well during its stay in Providence and expects a good Summer business in Detroit and Buffalo.

"LILIES" NOT BANKRUPT

The petition alleging Lilies of the Field, Inc., owners of the play "Lilies of the Field" to be bankrupt, was dismissed last week by Federal Justice Knox, and the entire costs of the bankruptcy proceedings and the expenses of the receiver appointed, amounting in all to $5,100, were assessed against the petitioning creditors. These creditors, Joseph Shea, agent and part owner of the show; Harry Sachs Hechheimer, the attorney; Sally Hanson and Stella Burke, started the bankruptcy petition last winter, while "Lilies of the Field" was playing at the Klaw Theatre.

"Lilies of the Field," which reopened last week at the Bronx Opera House, will open at the Powers Theatre, in Chicago, next week.

"BAT" SHOWS CLOSING

Of the seven road companies playing "The Bat," but one is left. This one will close next week. Business with the phenomenal mystery play on the road has been wonderful, and this, added to the fact that by the play's nature an expensive cast was necessary, the profits made by the road companies have been enormous.

The New York Company at the Morosco Theatre continues to play to big business and from present indications will run at that playhouse all Summer and perhaps next season as well.

The English company is also doing a big business and will remain indefinitely.

MOROSCO SUED BY BEAUMONT

Leslie Morosco, theatrical agent and producer, was sued last week for $635 by the Beaumont Velvet Scenery Studios, Inc., which alleges that this amount is due them for conversion of personal property rented to Morosco and damages for unlawfully withholding same.

FORBES-ROBERTSON WINS SUIT

Norman Forbes-Robertson, an English actor, was granted damages of $5,000 last week in the Supreme Court against Charles Frohman, Inc., in the re-trial of the breach of contract suit which was commenced in 1919. This is the second trial of the action, the first having resulted in the returning of a six-cent verdict for Robertson, which was subsequently reversed by the Appellate Division of the Supreme Court, appeal having been taken by the plaintiff.

Norman Forbes-Robertson, who was represented by Attorney Charles Tuttle of the law firm of Davies, Auerbach & Cornell, did not appear in court during the entire period of the action, as he resides in England. Edgar R. Kraetzer, of Rose & Paskus, represented Charles Frohman, Inc.

Robertson brought suit in February, 1919, when he returned to England, after having come to New York to fulfill his contract with Charles Frohman, Inc., which had been arranged by cable while he was in London in November, 1918. He alleged that he had been engaged through the producing company's representative in London, M. Le Stocq, to appear in "Dear Brutus," which was produced in the winter of 1918. Robertson alleged that he had been hired by Le Stocq to come to this country on November 2, 1918, and after he had made all arrangements to leave England, he was told that Charles Frohman, Inc., had cabled on November 7, canceling the contract. He decided to come to New York anyway, in order to fulfill his part of the contract, and sailed on November 16.

Charles Frohman, Inc., set up the defense that a delay in the delivery of the cables which passed between it and Le Stocq, the London agent, was the cause of the misunderstanding. This view was upheld by Justice Newberger at the first trial, who directed the six-cent verdict. The Appellate Division reversed this verdict, however, and directed a new trial, unless Charles Frohman, Inc., would stipulate to agree to pay the English actor damages of over $4,000. The defendant refused to stipulate and the case was tried again last week.

At last week's trial Attorney Tuttle for Robertson, offered new evidence in the shape of cables which had passed between Frohman, Inc., and its London agent, Le Stocq, which showed to the court's satisfaction that the producing company had received a cable from London saying that Robertson had been engaged before they cabled canceling the arrangement.

"VERY NICE" CO-OPERATIVE

"And Very Nice, Too," the new musical show being produced by the Merliock Productions, Inc., with offices in the Earl Carroll Theatre Building, is to play on the commonwealth plan, all members of the cast sharing in the profits. The show will open in Stamford, Conn., on May 8th, and will then come in to the Earl Carroll Theatre, following "Just Because."

In the show are Amelia Stone, Frances Kennedy, Norma Leslie, John B. Park, Alexander Clark, Walter Lawrence and Danny Dare. The book and lyrics of "And Very Nice, Too," are by Raymond A. Peck and the music is by Percy Wenrich.

"And Very Nice, Too," was produced in New York in March, 1921, at the Times Square Theatre, under the title of "The Right Girl." It has been rewritten by the authors. After running several months at the Times Square it went on tour, closed, and then went out again with a new cast.

COL. EXAMINATION MAY 2ND

The examination before trial of the officers of the Columbia Amusement Company, J. Herbert Mack, Rul. K. Hynicka and Samuel A. Scribner, in the $100,000 damage suit brought by Fred Irwin, burlesque manager, will take place on May 2, 5 and 8, according to Irwin's counsel, Avel B. Silverman, of the law firm of House, Grossman & Vorhaus. The Columbia Amusement Company fought against the Supreme Court order, granting Irwin's application for the examination before trial of its three chief officers of the company, but the Appellate Division affirmed the order. A report that the Columbia Amusement Company would settle the case before the examination could not be confirmed.

LOUISE DRESSER INJURED

LOS ANGELES, Cal., April 24.—Louise Dresser and her husband, Jack Gardner, were severely injured in an automobile accident here today.

Both Gardner and his wife were thrown out of their car in the accident.

P. J. Williams, who drove the car which collided with the Gardner car, is in jail charged in a complaint sworn by Gardner with reckless driving.

VICTORIA

OF VICTORIA AND DUPREE
PRESENTING "A NOVEL SURPRISE" AT
KEITH'S HAMILTON THEATRE THIS WEEK

"ABIE'S IRISH ROSE" FOR BDWY.

"Abie's Irish Rose," a new piece written by Anna Nichols, was recently produced at the Morosco Theatre, Los Angeles, by Oliver Morosco, and is meeting with pronounced success, the show selling out for four weeks in advance. The demand for tickets has been so great that it has become necessary to install extra racks in the box-office of the theatre.

After the show's opening at Los Angeles and noting its immediate success Miss Nichols decided to produce the show in New York. It will open at Stamford, Conn. for two days on May 5th, play Atlantic City, the week of May 8th and then be brought into New York at a Broadway house.

The cast includes: Marie Carroll, John Cope, Matilde Cotrelly, Alfred H. White, Wallace Ford, Albert Phillips, Harry Bradley, Bernard Gorcey and Harry Shutan.

STOCK AT CROSS KEYS

PHILADELPHIA, Apr. 17.—The Mae Desmond Players are scheduled to open their season at the Cross Keys Theatre on May 1. Until recently the company has been occupying the Metropolitan Opera House, but for business reasons will change this season to the West Philadelphia Theatre.

Frank Fielder will be the leading man.

PLAYHOUSE SOLD

BALTIMORE, Md., April 24.—The Playhouse, at this city, which played burlesque shows part of this season, has been sold and will be remodeled into an office building.

CLIPPER IN 1893 PREDICTED BIG SUCCCESS FOR KEITH VAUDEVILLE

First Keith House in New York Opened on September 18, 1893—Review of Opening Show a Big Event Is Reprinted Herewith

In honor of the third of a century anniversary celebration of B. F. Keith vaudeville, the CLIPPER takes pleasure in reprinting from its issue of September 23, 1893, its review of the opening of B. F. Keith's first theatre in New York, the Union Square, on September 18, 1893.

B. F. KEITH'S UNION SQUARE THEATRE.—A private inspection of this practically new house was afforded members of the press on Saturday night, September 16, when the interior was lighted up for the first time and disclosed a scene of uncommon brilliancy. The reconstruction of the house has been complete and costly. Most of the changes are quite important. The dingy old front has totally disappeared, and in its place now appears a very handsome and gorgeous exterior of iron and stained glass, richly decorated in white, cream and gold. The new front extends to the top of the second story, and is 100 feet wide.

At night a myriad of concealed electric lights illuminate the vari-colored glass and add to the picturesque effect. The old lobby has been torn out, and instead a clever division of the space now gives both a foyer and a lobby of spacious dimensions. The cream and gold decorations are also carried out here. The ceilings are in delicate colors, cupids, roses, and clouds being artistically painted, and sterio-relief work forming a rich moulding. The inner foyer is one of the coziest in town, with its series of six graceful arches supported by marble columns, giving a full view of the auditorium beyond. The ceiling here is a beautiful combination of soft colors, framed in by rich relief work and scrolls heavily gilded. At the right is a new cloak room, and further on is a new ladies' reception room, a novelty in its arrangement, handsomely decorated in light tints, and provided with rich furniture, mirror, toilet conveniences, etc. At the left of the foyer is a charming nest, which has been filled with plants, draperies, an easy chair or two, and is decorated in harmony with the ceiling and relief panels. The auditorium presents a still more striking alteration. A new flooring gives a better pitch, and the seating arrangements have been increased. Not a trace of the old Union Square remains.

The entire proscenium arch and frame is richly finished in cream and gold, and the carving is exceptionally elaborate. The balcony and gallery fronts are resplendent in the same colors. All the side walls, dados, baseboards, etc., are in pale blue and corresponding tints.

The dome is frescoed anew and the dome lights are also new. Fresh draperies, bright nickel rails and box furnishings are noticed throughout. The balcony and the gallary share in the metamorphosis, for new railings, seats, cream and gold decorations, and the same scheme of arches noted on the ground floor are provided above.

On each floor new and handsomely furnished reception and toilet rooms have been built. On the stage and back of it a radical renovation has been worked. New footlights throw their reflection upon a new drop curtain, representing an Italian subject, in which are allegorical figures in graceful attitudes. Light colors predominate, and the whole is set in artistically contrived hanging draperies. The stage machinery has been entirely reconstructed. Forty new sets of drops have been painted by Chase & Josnson.

In the Fourth avenue subcellar an extensive electric lighting and ventilating plant has been installed, and for the first time in its history the Union Square is independent of outside assistance in these respects. The actor's comfort has not been neglected, for Manager Albee has had built twenty new dressing rooms, which are excellently lighted and ventilated, and are provided with more than the usual conveniences. The chorus room is particularly well arranged. In one of the lofts a wardrobe department has been established, and here Mr. Keith's own force of costumers make their headquarters. Architects McElfatrick & Son, acting upon plans laid out by General Manager Albee, reconstructed the house, and Herr Gottler, a German artist of note, did the beautiful decorative work, most of which was by hand.

Precisely at noon on Monday, September 18, the house was formally opened with Mr. Keith's original idea of "continuous performance." Proprietor Keith came over from Boston to attend the opening. The house started its first show with a burst of music and before a great assemblage. The performance began with a condensed version of the comic opera, "Ship Ahoy!" Milton Aborn was the chief comedian of the cast and also superintendent of the production. He acquitted himself very creditably, both as entertainer and stage manager.

The supporting company comprised Clara Thropp, a clever and popular soubrette; Hattie Arnold, Sadie Cushman, J. W. Smith, Frank Wooley, S. S. Nodine and others. The chorus was well drilled and fully up to the mark. The costumes, scenery and other accessories were new, appropriate and handsome. High class vaudeville followed the opera, and the bill was repeated alternately until 10 o'clock in the evening.

The variety section of the program employed Kokin, a Japanese juggler; William Jerome, a popular parody singer; William Courtright, character comedian; Daly and Devore, Irish wits; the National Trio, singers and dancers; Bennetto and Ganon, contortionists; Leonard and Mason, comedians, and others of equal merit. The Union Square, under the new régimé, gives every evidence of substantial success.

NEW GUILD SHOWING

"What the Public Wants," a comedy by Arnold Bennett, will open at the Garrick Theatre on May 1. The piece was first presented in London in 1909. The cast includes: Charles Dalton, Jane Wheatley, Margaret Wycherly, Claude King, Moffat Johnston, Stanley Howlett, Shirley King, and Louis Calvert, who will leave "He Who Gets Slapped," to appear in the production. The production is to be made by the Theatre Guild.

MUSICAL STOCK CO. RULING

The Actors' Equity Association, through its council, has passed a ruling that musical stock companies shall be allowed two weeks for rehearsals before opening.

NEW PAN HOUSE IN SAN DIEGO

SAN DIEGO, Cal., April 18.—A new $1,250,000 theatre will be the feature of a seven-story business block soon to be constructed on the site of the old Strand which was recently condemned and closed.

It is announced that the new house will be the home of Pantages vaudeville and that Alex. Pantages holds a fifty-year lease and is financially interested in the building of the new block. For the past ten years the Pan shows have been seen at the Savoy.

The recent closing of the Strand was a blow to the city, as it had held for the past four years a very clever stock company and previous to that was used for road shows. Morosco's "Canary Cottage" gave its first show there. In earlier years it was known as the Empress.

MANN WITH NON-EQUITY STOCK

NEW BRITAIN, Conn., April 22.—Louis Mann, well-known actor and member of the Actors' Fidelity League, acted as prompter at the opening performance last Monday of the non-Equity stock company known as the Cormican Players, who are scheduled to play at the Lyceum Theatre here all Summer. The stage hands and musicians employed are also non-union. According to the New Britain *Herald*, the work of the orchestra was good and the stage settings were acceptable, "but the work of several players, chief among whom was James Cormican himself, was not acceptable." The opening bill was "A Tailor-Made Man." The review of the *Herald* said in part:

"The Cormican Players in 'A Tailor-Made Man' opened their Spring and Summer season in a rather disappointing manner. In passing, it might be stated that the work of Louis Mann, famous New York star of 'Friendly Enemies,' stood out pre-eminently last night. Mr. Mann held the script and acted as prompter. It is safe to say that Mr. Mann has not had to work as hard in a long time.

"The chief fault to be found with last night's performance was the fact that while a majority of the players had their lines and did fairly well, the leading man and the male character lead seemed lost when they appeared on the stage. They didn't know their parts and the leading man was particularly at a loss for words. The fact that so much prompting, the most generous minded in the audience being unable to overlook it, was necessary, spoiled many chances for fine acting. For instance, in the third act, Mr. Cormican, as John Paul Bart, secretary to a great manufacturer, was interviewing a strikers' delegation, Mr. Cormican sat passively at his desk and read from the book of script, putting little animation into the part and stumbling miserably over many words. Rexford Kendrick as Mr. Huber, the character lead, also had to be prompted many times.

"Study, study and then more study is all that will improve this production. The players must learn that they must learn their parts in order to present a play well, especially the leads."

Other members in the Cormican Company are Lyman Starling, Edna Archer Crawford, Marcelle Nelken, Alma Aiken, Raymond Moore, Patrick Barnett and George Campbell.

The week of April 24th Louis Mann will star in the part which he originated in "Friendly Enemies."

POOR BUSINESS IN BOSTON

BOSTON, April 24.—No new show entered the lists here this week. One house, the Plymouth, is occupied this week by an amateur organization. There is no play listed to open at this house the following week.

Business is light in all the houses.

"The Gold Diggers" continues at the Tremont Theatre. It is now in its second week and will play two weeks more.

"The Last Waltz," at the Wilbur, is in its second week.

"Sally," the prize-winning Ziegfeld show, opened at the Colonial on Monday to, of course, sensational business.

"The Greenwich Village Follies" began its seventh and final week at the Shubert. Next Monday "The Chocolate Soldier," with Donald Brian, will open here.

"Dulcy," the comedy hit, still continues to good business at the Hollis Street Theatre. This is its sixth week.

"Smooth as Silk," with William Courtenay and Charlotte Walker, began its second week at the Selwyn on Monday.

"JUST BECAUSE" CLOSING

"Just Because," the musical show now playing at the Earl Carroll Theatre, will close on Saturday of this week. The piece, written by three society women, is an expensive production and cost, it is said, over $75,000 to produce.

It has not done a good business during its short stay at the Carroll house, and has lost, it is said, nearly $100,000. The piece was backed by George Brokaw, a wealthy New Yorker.

"The Blue Kitten," the musical comedy now at the Selwyn, moves up to the Carroll Theatre on Monday.

"GORILLA" UNUSUAL MELODRAMA

STAMFORD, Conn., April 19.—"The Gorilla," a play of the Congo, by Robert E. Larkin, was produced at the Stamford Theatre last night, and is probably the most unusual melodrama ever witnessed by any audience anywhere. There'll never be any charges of plagiarism brought against the author, Mr. Larkin. The story concerns the hardships and hazardous experience of African explorers, also the severe case of jealousy of one of the explorers when he is back in the city.

Why Africa is called the "Dark Continent," was made clear to the audience in the first act when, Craig, Jerry and Monty, played respectively by Fred Eric, Alpheus Lincoln and George Soule Spencer, were introduced in an African jungle, their bearings lost as well as their medicine chest and various other things. Craig Hayward has begun to show signs of insanity, Monty Lewis is desperately discouraged and Jerry Travers tries to believe that he will yet carry back to civilization the films made of some of their important discoveries. In the meantime the negro bearers go on strike because the food is getting scarce, and those not on strike desert the party. At the close of the act the sound of drums indicate that a rescue party is at hand.

Later, some disconnected talk about a gorilla is heard, at first from Craig's ravings and then more about it as it is related how Craig shot the gorilla because the animal wanted to capture Mrs. Craig Hayward and the children.

The affair of the gorilla filled Craig's nights with unpleasant dreams and his wakeful moments made disagreeable, and in the succeeding act of the play when back home the gorilla still troubles him. He is a believer of the transmigration of the soul and imagines that he is in the abode of the dead gorilla's spirit and has spells in which he becomes savage. The doctor diagnoses it, as an acute case of jealously, for Lloyd Roberts has been paying too much attention to Craig's wife. At a scene at the doctor's house Craig is slightly wounded, by the Roberts, after a fight in which no love was lost. Craig's wife Betty, who has had a horror of her husband ever since he acquired gorilla tactics, goes to Robert's apartment and is fast on the road to being disillusioned when a certain Mrs. Gorilla who has escaped a wild animal collection on board a boat, after putting the city in an uproar, climbs into a window and carries off Betty who is found later unconscious but unhurt, and the gorilla is killed, after having put a horrible end to the villian. (The author of the play has evidently been reading Poe.)

Needless to say the melodrama has many thrills, with an occasional bit of comedy. For the most part, however, it is weird enough. The first act is done on an unusually large scale with a big cast of natives in effective raiment and setting. The cast was capable for the most part although many of them are camparatively new to the stage. The play is scheduled for presentation in New York shortly.

The play is presented by the Spear-Larkin Corporation and in the cast are Fred Eric, Florence Fair, Paul Doucet, Minna Gale Haynes, Rose Larkin and others.

"LADIES' NIGHT" LEAVING

CHICAGO, Ill., April 24.—"Ladies' Night," the attraction at Woods Theatre, which caused considerable comment, will soon depart and will be replaced by an attraction yet to be selected. It was planned to have "The Demi Virgin," open at Woods on June 11, but prospects at present are that that production will be held from this city. If a production cannot be found the house will be darkened for the summer months.

EQUITY SHOP FOR REP. SHOWS

Equity Shop officially goes into effect immediately with all tent, rep., and tabloid shows. While the starting of Equity Shop in these fields officially takes effect now, this ruling has actually been in work for a year, according to Frank Gillmore, executive secretary of Equity.

COHAN PLANS BIG MUSICAL STOCK FOR NEW YORK AND CHICAGO

Two Companies, One in Each City, to Play Musical Comedies and Revues—Big Artists to Be Engaged and Productions to Be Large

CHICAGO, April 24.—The slowly-stirring theatrical stock idea for the principal centres of the theatrical world was given fresh blood and new impetus last week when it was learned that George M. Cohan will form two stock companies, playing only musical comedies and revues, one in Chicago and one in New York. Cohan plans to start these companies early in September.

Both of Cohan's musical stock companies, according to his present plans, will be composed of artists of the highest type. He plans to include in the Chicago company most of the principals of "The O'Brien Girl" company now playing here, among whom are Elizabeth Hines, Joseph Allen, Frank Otto, Oscar Figman, Marion Saki and Edna Whistler. The New York organization will include performers of the same calibre, including Andrew Tombes, Ada Mae Weeks and Robinson Newbold.

In the event Cohan's new ventures should meet with the popular fancy, he will keep each company in their respective cities for six months and then switch them about.

While the greater part of the plays presented in these two stock companies, if organized as planned, will consist of Cohan's many musical comedy successes of the past, the author and producer also will write new revues and plays to be produced.

George M. Cohan could not be reached on Monday, and no confirmation of this Chicago dispatch could be obtained at his New York offices.

The dramatic stock idea, which has been and is being urged by many persons in and out of the theatrical business, has already been tried out in New York this season, but failed. The National Stock Company, with many prominent actors, including Wilton Lackaye, Henry Mestayer, George Nash and Charlotte Walker, put on, as its first production, a revival of "Trilby." This had very little appeal and the venture did not last long. The idea of presenting musical stock companies in New York, however, has not been discussed.

FOUR BURLESQUE SUITS FILED

The American Burlesque Association filed four suits for $910.37 each last week against J. Herbert Mack, president of the Columbia Amusement Company, Rud. K. Hynicka, John G. Jermon, and Samuel A. Scribner, which is alleged in the summonses to represent monies advanced to these four and I. H. Herk, president of the American Burlesque Association, last week in the joint venture by which the Van Curler Theatre, in Schenectady, was leased. This suit follows the open break in the relations between the two companies which resulted in the filing of a bankruptcy petition against the American some time ago by various creditors. All four suits were filed in the Third District Municipal Court through the law firm of Myers & Goldsmith.

Another suit filed in the Third District Municipal Court by the American Burlesque Association named as defendant the Amalgamated Burlesque Enterprises, Inc., which operates several theatres and also had three shows on the American Wheel and in which the American owns $50,000 worth of stock. Several of the Columbia officials own stock in this corporation. The suit against the Amalgamated is for $381.60, alleged to be due for its share of the pool assessment made at the start of this season to provide funds for the transportation of the shows on the American Wheel to the cities they opened in. Each show put $300 in the pool and, more being needed, the American Burlesque Association advanced it and assessed an average of about $125 on each show.

The Van Curler Theatre in Schenectady, which was leased by the four Columbia officials and I. H. Herk, was occupied by shows of the American Wheel this season, until the circuit went to pieces.

SELLS SHOW COMING EAST

PHILADELPHIA, April 24.—The Sells-Floto Circus, now combined with Buffalo Bill's Wild West Show, will open here on May 1st, at the circus grounds which are located at Tenth and Luzerne streets. "Poodles" Hanneford, who recently completed a tour of Shubert Vaudeville, is the outstanding feature of the circus. The organization will remain here for one week.

WATERTOWN STRAND LEASED

WATERTOWN, N. Y., April 24.—Charles Sesonske, who is president of the Nova Operating Company, has taken over the lease on the Strand Theatre here. The Sesonske interests also own and operate the Avon at this city.

MAXIE SUED BY AGENTS

Maxie McCree, colored dancer known in vaudeville as just Maxie, of the team of Maxie & George, now with the George White "Scandals" company on tour, was made defendant last week in a suit for $5,000 damages brought by Davidow & LeMaire, agents, who allege the performer breached the three-year contract they had made with him by going with White's show. Suit was brought through Hess & Kahn, attorneys in New York, through their Boston representatives, Ballard & Little. Service was made on Maxie and George White when the "Scandals" was playing in Boston the week before last. White is named as co-defendant, charged with interference of contract.

According to Lyman Hess, Davidow & LeMaire's attorneys, Maxie was under a three-year contract with the plaintiffs in the action. This contract guaranteed him thirty weeks' work each year. Maxie & George last appeared under Davidow & LeMaire's management in Shubert vaudeville.

OPERA FOR NEW AMSTERDAM

The Russian Grand Opera Company, which is at present appearing at the Forrest Theatre, Philadelphia, will close its engagement at that house on May 6th, and open at the New Amsterdam Theatre, New York, on May 8, where it will play for six or eight weeks.

The company, which is composed of 96 artists, all former members of the Russian theatres in Moscow, Petrograd and Odessa. The company will give operatic performances in the same manner as they are given in Russia. Many of the operas this company will present have never before been heard in this country.

Organized under Kerensky by Leo Feodoroff, a Russian impresario, the company has toured all of Russia, Siberia, and the principal cities of China, Japan, Philippines, Java and India.

The company carries its own symphony orchestra, two Russian conductors, a Russian ballet, scenic artists, decorators and costumes.

M'LAREN BUYS ORPHEUM

JACKSON, Mich., April 24.—The Orpheum Theatre here, formerly the Butterfield House, has been bought by W. S. McLaren, who is also the managing director of the Majestic-Colonial Theatre Company. The Orpheum has a seating capacity of 1,400. Mr. McLaren intends to remodel the Orpheum at an approximate expense of $15,000. The house will play vaudeville and pictures.

P.M.A. WANTS LAY OFF RULINGS

The Producing Managers' Association last week officially requested Equity to permit lay-offs during Christmas Week and Holy Week in the coming season of 1922-1923.

Last Christmas and last week, Holy Week, shows were permitted to lay off without pay by ruling of the Council of the A. E. A. According to the Equity-P. M. A. agreement, salaries must be paid during these weeks whether the companies play or not, but because of the depression in business and in an effort to avoid premature closings, Equity ruled to allow shows to lay off. If shows play any part of either Christmas Week or Holy Week, salaries must be paid pro-rata—that is, one-eighth per performance. Previous to the signing of the A. E. A.-P. M. A. agreement it was customary for half-salaries to be paid during these off-weeks.

The P. M. A.'s request for the continuance of the Council's ruling allowing lay-offs during Christmas Week and Holy Week of next season has not as yet been acted upon by the Council.

JUDGMENT AGAINST SHOW ANGEL

Judgment by default was entered last week in the Supreme Court against Paul Wooster, the bankrupt broker, who financed the musical show, "The Cameo Girl," which stranded in Boston last summer, by Paul Arlington, Inc., costumers, on a claim of $4,000 for an unpaid promissory note signed by the erstwhile angel. Wooster is reputed to have sunk over $50,000 in the show, which starred the team of Adelaide and Hughes. The show stranded in Boston, just before it was scheduled to come into a Broadway theatre. The company was brought back to New York by Equity, which attached the show.

Shortly after the closing of his show Wooster, who conducted a brokerage house in Wall Street, went into bankruptcy. The $4,000 judgment was taken against him and against The Cameo Girl, Inc.

EMPRESS THEATER CLOSES

DECATUR, Ill., April 24.—The Empress Theatre here closed its season on Saturday night of last week and will remain closed until the latter part of August.

Before closing, the officials of the motion picture machine operators' union announced that the union operator would be withdrawn from the theatre, due, it was said, to the fact that the management has not renewed its contract with the union orchestra but is to use a non-union organization instead.

LE MAIRE SUES GEORGIE PRICE

Rufus LeMaire, Inc., vaudeville agents, filed suit last week against Georgie Price, the juvenile comedian, for breach of managerial contract, demanding judgment against him in the sum of $828.88 for work, labor and services performed as personal representative and manager under a contract made on April 22, 1920. The papers in the suit, which was brought through the law offices of Hess & Kahn, of 140 West Forty-second street, were filed in the Third District Municipal Court.

TINNEY SHOW OPENS AUGUST 21

"Daffy Dill," the new Frank Tinney show, by Oscar Hammerstein, 2nd., Guy Bolton and Herbert Stothart, will open at the Selwyn Theatre, New York, on August 21. Julian Mitchell will stage it and rehearsals will commence early in July.

"FIRST FIFTY YEARS" CLOSES

"The First Fifty Years," the two cast play which has been playing for several weeks at the Princess, closed on Saturday night last. Claire Eames, leading woman, is to marry, and Tom Powers has signed for a stock engagement in Indianapolis.

SUNDAY MOVIES BARRED

CHICAGO, Ill., April 24.—Jacksonville, Ill. has decided that it does not want Sunday movies. In a referendum, an attempt to have Sunday movies legalized, was rejected by a vote of 2,779 to 1,628.

ZIEGFELD LOSES GRANVILLE CASE

After having remained a mystery for over 15 months, the reason behind Bernard Granville's taking French leave of the Ziegfeld "Follies of 1920" in Chicago, during January of last year was disclosed last week when, through arbitration between the comedian and Ziegfeld, Granville's action was upheld. Not only did the arbitration meeting decide against Ziegfeld, who claimed breach of contract, but the producer was ordered to pay Granville for three extra performances played while the "Follies" was on tour in 1920 which explains in a word why Granville was upheld in the arbitration.

Broadway, which knows Granville by his nickname, "Bunny," was amazed in January of last year when he suddenly appeared in town on a Thursday morning although the "Follies," with which he was one of the featured artists, was still playing in Chicago. He kept his arrival as quiet as possible, but friends recognized him in the lobby of one of the Murray Hill hotels where he had registered upon his arrival, instead of stopping at one of the hotels on Broadway, as he usually does. From there "Bunny" made repeated efforts to get in touch with his wife, formerly Eleanor Christie, well known actress, who was living at a hotel on West Forty-fourth Street, off of Broadway. Mrs. Granville, it was well known, had sued "Bunny" for divorce, and had been granted an interlocutory divorce, but for some reason—probably, after all, she didn't want it so much—had failed to file it with the County Clerk in the prescribed time.

Finally, Granville succeeded in getting in touch with his wife, and he persuaded her to let bygones be bygones. On Friday night Mrs. Granville packed her trunks and "Bunny" called for her in a taxi and took her to the hotel where he was stopping. Next morning, Saturday, the reunited Granvilles left for Europe on the *Saxonia*. They were gone for almost a year, during which time they traveled extensively.

This winter, the Granvilles returned to New York and the comedian settled down to business again, appearing for a while in "Frank Fay's Fables," at the Park Theatre. Soon after his arrival here, Ziegfeld filed charges against him with the Actors' Equity Association, of which he is a member. Granville was called before the Executive Council of Equity and told his side of the story. Ziegfeld and Granville agreed to arbitrate, and last Friday, at the offices of the Producing Managers' Association, the arbitration committee of that organization met Equity's representatives and the matter was finally decided.

Granville's claim was that he had left the "Follies" because Ziegfeld had breached his contract by not paying him for an extra performance played in Pittsburgh on Thanksgiving Day, in 1920, and also for two extra shows played in Detroit on Sundays. The comedian had written and telegraphed Ziegfeld, asking him about the matter, but the producer had set up the claim that Granville's contract called for no pay for extra performances. Finally, Granville demanded his dues. To this he received a telegraphic reply from Ziegfeld, in which the latter declared: "Your demand is an insult. I never withhold what anyone is entitled to."

Granville, however, had made up his mind to quit if Ziegfeld did not come through, and on a Wednesday night he quit in Chicago after the night show.

Granville's contract with Ziegfeld called for the comedian's services without extra consideration for performances over eight a week in Chicago, St. Louis and Washington—but not elsewhere. Which is why Ziegfeld lost the case.

NEW HOUSE FOR CHICAGO

CHICAGO, April 24.—The Dearborn Theatre Company has acquired a plot of ground at Montrose, Elston and Crawford avenues and plan to erect an 1,800-seat vaudeville house upon the site. The new playhouse will be devoted to vaudeville and first run motion pictures. Work of erection will be started early in May and the house will be completed early next season.

VAUDEVILLE

EARLY CLOSING FOR ORPHEUM HOUSES

SIX SCHEDULED FOR MAY 13

The Orpheum Circuit will close the majority of its theatres throughout the country earlier this season than it has ever done before. Six houses in the Middle West have already been scheduled for closings to take place before May 15, with more to be set before that date.

The Orpheum in Minneapolis has already been closed, completing its season last Saturday, April 22. The next to follow will be the Majestic in Milwaukee, which is slated to become dark on Saturday, April 29. The following week, May 6, will see the close of the season at the Winnipeg and Sioux City Orpheum Theatres. May 13 will be the last night of the season for the Kansas City and Omaha houses playing full week stands.

The latter part of May, and the month of June, will probably witness the closing of the rest of the full week houses on the Orpheum Circuit, with the exception of those in Chicago and on the Coast. The Denver Orpheum is scheduled for darkness after June 7.

It has been customary to keep all the Junior Orpheum houses as well as those of the senior circuit in Chicago and on the Coast open all year 'round. This will be done as usual this season. The only Chicago theatre which will close will be the Palace, and that is to house Moore and Megley's musical comedy, "Molly Darling."

ALIMONY FOR AMELIA KALIZ

Justice Newburger last week awarded $100 a week alimony to Mrs. Amelia Stone Kaliz, well known in musical comedy, in her suit for separation against Arman Kaliz, vaudevillian. Mrs. Kaliz, in her complaint, alleges that her husband abandoned her last August and told her he wanted to be a free man.

In a letter introduced in the case, Mr. Kaliz referred to the alleged extravagance of his wife, and expressed his regret that her conduct toward him made it necessary for him to get along without her, however much he disliked such a turn in their relations.

YOUNGSTOWN HIPPODROME CLOSES

YOUNGSTOWN, O., April 24.—The Hippodrome Theatre here, which played a full week stand of Keith vaudeville, closed for the Summer last night. The house will evidently remain dark until September, no plans having been announced in regard to any Summer policy.

John R. Elloit, who was in charge of the house as Keith resident manager, has left for New York, where he will assume new duties in the B. F. Keith Vaudeville Exchange, in the Palace Theatre Building in that city.

FOUR GIRL ACT ROUTED

"Those Four Girls," a new singing, dancing and musical act staged by Leo LaBlanc, has been routed over the Keith Circuit, opening the last half of this week at the Regent Theatre.

In the cast are Minerva Stearne, Teddy Tremaine, Dorothy Brower and Elvia Baker who were last seen in an act at the Ted Lewis Club, closing there recently.

NEW BRIGHTON OPENS MAY 22

The New Brighton Theatre at Coney Island will be opened for its summer season on May 22. It will be booked by Lawrence Goldie, who has been booking it for several years.

AGENTS MUST HAVE PASSES

Artists' representatives will no longer be allowed to enter a Keith, Moss or Proctor theatre on the presentation of a personal card or name at the door in the future, according to a new ruling laid down by W. D. Wegefarth, the new general booking manager of the B. F. Keith Vaudeville Exchange. The regulation, which goes into effect this week, also requires any artists' representative who desires to go to any particular theatre for the purpose of catching an act, to apply to Mr. Wegefarth for a pass.

Under the system formerly used, the representative was required to sign his name on a list, which was held by the ticket-taker at each theatre, or, in the case of most of the two-a-day houses, send his name into the house-manager, for admission. Under this system, it was easily possible for people who had no connection with the office which name they used, to secure admission in the theatre free of charge.

The new system will do away with this, in addition to preventing promiscuous use of the free-admission privilege.

THORNTON ON FIRST KEITH BILL

James Thornton, veteran vaudeville artist, appeared at the Palace Theatre on Monday night, as a part of the special bill which is being offered in connection with the B. F. Keith Third of a Century celebration.

Thornton, according to the introduction made before he appeared, is the only surviving actor of the original B. F. Keith vaudeville presented in Boston, in 1887.

REQUEST WEEK AT LOEWS

A few weeks ago, at Loew's New York Theatre, the management ran what was termed a "Patrons Request Week." The idea met with such success that the same thing is being done at the house next week. The idea permits the patrons to vote for any features they might want to see and the picture receiving the most votes is presented.

LA RUE AND HAMILTON BOOKED

Grace La Rue and Hale Hamilton, who have been playing together in "Dear Me," will open a tour over the Keith Circuit within the next two weeks, under the direction of Alf. T. Wilton. Both will do single acts, playing the same bills, and combining at the close of Miss La Rue's single in a two act.

GENE O'BRIEN TO DO ACT

Eugene O'Brien, the Selznick motion picture star, will make a brief tour in vaudeville on the Orpheum circuit. He will open in St. Louis on May 1st. It is probable that he will come East after his Orpheum engagement to play a few weeks on the Keith time. He will do a single.

FULLER OFFICE CLOSES

SAN FRANCISCO, April 17.—Fuller's Vaudeville Booking Office, which has been booking acts for the Fuller Circuit in Australia, has been closed indefinitely. Ben Fuller, who was in charge, will leave for home this week, touring the East and going to London before reaching Australia.

GAMBLE OPENS IN NEW YORK

E. L. Gamble, playwright, well known in the middle west and at present with offices in East Liverpool, Ohio, has taken an office in the Broadway Central Building, No. 1658 Broadway, and will make his permanent headquarters there after May 1.

BARRANGERS IN VAUDEVILLE

Dolly and Calame Barranger will open next week in vaudeville in their old act. Miss Barranger has been with the Lew Kelly Show all season.

LEGIT STARS FLOCK TO VODVIL

MANY ACTS BOOKED FOR SUMMER

With thirteen well-known stars of musical comedy and the legitimate stage already rehearsing or opening their own vaudeville acts, it appears that the variety field will be flooded with attractions from the legitimate stage during the coming Summer. Peggy Wood, who left the cast of "Marjolaine" last Saturday, opened on Monday at the Hamilton in a musical act with four boys, the act being billed as "Peggy Wood and Her Four Buddies." Grace Valentine opened on the same bill in a sketch by Hal Crane called "The Four-flusher."

Alice Brady, who last appeared in "Drifting" and left because of illness, will open on the Keith Circuit on May 1. Fritz Leiber, who has been touring the country heading his own Shakespearean repertoire company, opened last week on the Orpheum Circuit in Chicago, with condensed versions of Shakespeare's plays. Lou Tellegen is rehearsing his own company in a condensed version of the first act of "Blind Youth."

The Fairbanks Twins, who are still touring the country in "Two Little Girls in Blue," are also preparing an act for vaudeville in which they will open on the close of the show's tour next month.

W. C. Fields, last seen in Ziegfeld's "Follies," has also gone into vaudeville, opening in Washington last week with his specialty scene from the show. George Le Maire, last in the "Whirl of New York," opened last week and is at the Palace this week in a comedy scene used in that show.

Van and Schenck are now on the Keith time. Fannie Brice is rehearsing a single act in which she will open next month. Mary Hay, also of "Marjolaine," left the cast of that show last Saturday and will be seen on the Keith Circuit in a single.

Grace La Rue and Hale Hamilton, seen together in "Dear Me," are also preparing acts, and have been booked over the circuit, under the direction of Alf. T. Wilton. Both will do singles, combining in a two act at the close of Miss La Rue's single.

WHITE WAY TRIO SPLITS

The White Way Trio, who for the past season have been with Jean Bedini's "Chuckles," and who will appear with the show for its run at the Columbia Theatre, will split at the close of the show's engagement at the Columbia. Two of the boys, Wallie Sharples and Eddie Bislane, will do a double act, and have been signed by the Friedlander-Weber office to appear in an Affiliated Theatres Corporation unit next season.

LOEW-WARFIELD OPENS MAY 13th

SAN FRANCISCO, April 24.—The opening of the new Loew-Warfield theatre has been definitely set for May 13th. This will be an invitation affair, and the first regular performance will be one day later, May 14th. Eva Tanguay will headline the bill. Marcus Loew and several of the Loew staff will be here to attend the opening.

AGENTS CLOSING OFFICES

CHICAGO, Ill., April 24.—Various independent agents are commencing to prepare for the summer months. Many of them are sharing office space, others are giving up their offices and renting desk space. All are preparing for one of the dullest summers in the history of local vaudeville affairs.

BOOKING ACTS FOR AUSTRALIA

SAN FRANCISCO, April 24.—Hugh J. Ward, of the Hugh J. Ward Theatres, Ltd., of Australia, where the company operates fifteen theatres, is here with a view toward engaging singers and actors for their vaudeville circuit.

Many prominent people are connected with Ward in the enterprise, including Mlle. Nellie Melba, opera singer, Sir Benjamin Fuller and John Fuller, two of the foremost vaudeville producers of their country.

Ward was formerly managing director of the J. C. Williamson, Ltd., theatrical company. He intends to visit the principal cities in the East and thence go to London, Ben Fuller, Jr., will accompany him.

SPLIT WEEK AT HAMILTON

B. F. Keith's Hamilton Theatre will go into a split week policy for the summer, on May 22. It will play six acts and a feature film and will continue to be booked by Danny Simmons.

Whether the house will resume a big time policy or not, with the start of next season in September, is not definite. It has already played a split week policy during the past season, originally opening under the big time policy, and then going into the split week basis. The full week stand was then taken on again.

JOHNSON SAILS FOR LONDON

A. E. Johnson, a vaudeville agent connected with the Wirth-Blumenfeld offices, decided rather suddenly to sail for Europe. The decision was reached on last Friday night, and Johnson immediately secured passage and sailed aboard the "Olympic," last Saturday. After attending to some business in England and Germany, Johnson will go to Norway, to visit his family.

SHUBERTS CUT TO THREE

The Shubert Vaudeville Circuit has been cut to three houses, and within the next week or two these will close, leaving the circuit inoperative until next season.

The houses that this week are playing vaudeville attractions are the Detroit Opera House, Detroit, the Chestnut St. Opera House, Philadelphia, and the Majestic Theatre, Boston.

COLONIAL CLOSES MAY 7

B. F. Keith's Colonial Theatre will be closed for the Season on May 7, and will reopen on Labor Day. It was originally intended to close the house on May 1, but since business has improved at the theatre, it has been decided to carry it over another week. This is the earliest the house has been slosed in years.

N. V. A. COMPLAINTS

Schictl Brothers against Mantell's Manakins, for infringement on scenes and figures. Figure transforming into a baloon and an Ostrich laying an egg out of which comes a dragon.

Joseph Josephson against Five Monroe Japs, claiming infringement on his entire routine.

FRANK FINNEY FOR VAUDEVILLE

Frank Finney, who for many seasons has been the featured comedian with burlesque shows, will enter vaudeville for the Summer, playing a comedy sketch. Alf. T. Wilton is arranging his bookings.

"LUCILLE" FOR VAUDEVILLE

Edgar McGregor is producing a one-act musical comedietta that is a condensed version of "La La Lucille." The act opens May 1 on the Keith time. Edgar Lawrence is staging the piece.

VAUDEVILLE

VAUDEVILLE REVIEWS

PALACE

"Third of a Century Anniversary Week" of the B. F. Keith Vaudeville Circuit is being especially celebrated at this house, and, to say the least, old home week was never like this. As one of the features of the celebration, Lillian Russell appeared during intermission and paid a tribute to the Keith Circuit, having been invited to the theatre by Mr. Albee. Miss Russell, still the idol of all theatregoers, spoke of the good fellowship that existed between the stagefolk and the audience and how much the Keiths had done to foster that feeling, improve conditions for performers, and the clean type of show that is being presented in Keith vaudeville. She also compared the wonders of our American theatre to the average theatre in Europe, some of which are still in basements. Many notables were also in the audience. Analysis of the bill will show it to be a variety performance in the fullest sense of the word, and as good a show as could be expected.

Josephine Amoros, "That French Girl," assisted by Edna Nally, opened with a typical French turn, Miss Amoros performing some unusually difficult acrobatic and contortionist feats on the trapeze, as well as rendering a few song and dance bits. Miss Nally assisted at the piano, and played the violin also.

The fast colored stepper, Dotson, displayed his wares in the second spot and is certainly a crafty showman. With all of the characteristic speed of his type of artist, he danced and pattered along with clever gags.

A great reunion of "Veterans of Variety" the "stars when grandma was a girl" act, gave the younger generation an idea of what the variety stars of yesterday did, how well they did it, and the excellent type of showfolk that they are. They were most cordially received and went over remarkably strong. The act is reviewed in detail on another page.

Ed. Flanagan and Alex Morrison in "A Lesson in Golf," playing a return engagement, were on fourth with their golf comedy, which was full of mirth and as clean as the game of golf itself. Most of the comedy is supplied when Flanagan as a novice is taking lessons of Morrison's studio. Morrison is really a champ and demonstrated some expert drives.

The first half was closed by Paul Whiteman and his Palais Royal Orchestra in their third week at the house, playing a number of popular selections in the super-jazz vogue. Excellent lighting effects are brought into play, the lights varying with the mood of the music, breaking the monotony, if any, and certainly new and effective. The individual qualities of the orchestra members are being brought out more at each performance, which adds to the orchestra's novelty.

During intermission the film was shown giving a historical outline and statistical figures of the growth of the B. F. Keith Circuit from its inception at the Variety Museum in Boston in 1888 to the newest of their vaudeville houses recently completed. The film was followed by a speech by John McGowan, who introduced the ever-youthful Lillian Russell, and after that "one of the great showmen that the circuit had turned out," Houdini, who was the first of the surprise acts scheduled for each performance. Houdini by request did his straight-jacket stunt.

George Le Maire with Joe Phillips & Co., presented his side-splitting comedy act, "At the Dentist," "and osteopath," one of the funniest acts on the circuit.

Van and Schenck, in the next to closing spot, more than upheld their reputation as an inimitable team of finished songsters, going over solidly and without effort.

Niobe, "the aquatic marvel," closed the show with an act that truly "surpasses belief." M. H. S.

COLONIAL

The third of a century anniversary bill presented this week to the Colonial patrons, contained a varied assortment of entertainment, with comedy and songs prevailing. Business was almost capacity, and each act, with the exception of one or two, went over with a bang.

The Stanley Brothers opened with one of the best hand balancing acts in the business. The cigar trick, wherein one balances the other on the tips of cigars, met with a big hand. The boys, although possessed of no great personalities, lost whatever they had by continually talking to the orchestra leader in reference to the slow and fast tempo of their music. However, their strong lifts and arm work were appreciated.

Russell and Devitt caught on with a dancing act that contained some good acrobatics and high kicking. After the opening number, instead of the routine now employed, the taller fellow should do his acrobatic dance after the other had done his single. The gags could also be eliminated as they are very old. The boys have a good number two act for any bill.

"Marry Me," a musical comedietta, contained no great volume of comedy, but the two songs were well put over. Guy Voyer and Ruth Urban are featured and did well enough with their roles. The usual "Wedding Finish" concluded the act.

Mr. and Mrs. Jimmy Barry presented "The Rube," and received many laughs throughout the action. Jimmy Barry as the "Rube" lends a lifelike character to the parts and on one occasion "went up" in his lines, although he has been playing this act for five seasons.

Van and Schenck enraptured the audience with a budget of songs that were expertly delivered. They received a tremendous reception on their entrance, and each and every number, whether it was a comedy number, ballad or rag, went over with a bang. "The Pennant Winning Battery of Songland" is their billing, and they surely lived up to that caption by stopping the show for three minutes after they offered two encores.

Frank Gaby opened his act with an impersonation of Ed Wynn and secured some laughs with the bright material. He then offered his ventriloquism that hit the audience just right, and stamped him as one of the best in this particular line. His voice-throwing in speech and song was the signal for sincere applause. Gaby's offering in its present shape could successfully hold down an important spot on any first class bill. He also stopped the show.

"Thank You, Doctor," presented by Lewis and Gordon, featuring Eleanor Hicks and Chester Clute, was a riot of laughs from start to finish. Although these two are featured the balance of the cast deserve praise, as their work was faultless. The act is of the "crook" variety, but has a new twist at the finish that held a surprise, and the spectators relished every moment the playlet was on view.

Aileen Stanley, a wholesome looking miss, made her appearance close to five o'clock, but the lateness of the hour did not hinder her from stopping the show. Miss Stanley is an artiste to her finger tips, and knows the art of song delineation. A radio-phone equipment was employed for one of the numbers that brought her out of view and this did not add to her success as she was absent too long. The phonograph number delivered in different dialects was a big hit.

Gordon Wilde and Company closed the show with a splendid "shadow" novelty. Those who remained enjoyed the act and accorded it a good hand. J. J. D.

RIVERSIDE

The first night of the jubilee week ran past eleven-thirty, owing to forty-five minutes of the evening which was devoted to the special features for the night. These special features consisted of an address by the Rev. Dr. Maurice Harris, of the Temple Israel, and a number of selections played by the Gloria Trumpeters.

In regard to the special features, it might be said that both were very good, but were spoiled by the audience. In years gone by and, in fact, up to just recently, the Riverside catered to a refined audience, where a performer or a speaker could always be sure of being received with respect and courtesy. But since the advent of a lot of people into the West Side section who have acquired money during the war, the standard of the audience at this house has become lower, and on Monday night the climax came when the Rev. Dr. Harris had to gently rebuke a certain number of people in the audience who persisted in overdoing applause—the type of applause which is generally a request to get through. In other words, applause given at the wrong moment. We admire the Rev. Harris for the manner in which he stood for it; another person surely would have lost his temper.

The show was a good one, despite the late hour into which it ran. Eddie Leonard did about thirty-three minutes in honor of the thirty-third anniversary, or perhaps because the audience insisted on encore after encore. Leonard's *protegé's*, Stewart and Oliver, were also treated royally. Stewart is really a wonderful dancer.

Tom Wise was slated to open after intermission, but the "jubileeing" preceded him, making it rather hard, as Wise does a sketch. "Memories" is the name of the offering, and is one suited for Wise's type of work. Miss Nila Mac more than pleases in the leading female role, while Ralph Belmont and Pickering Brown handle their parts capably.

Thelma and Marjorie White held the next to closing spot. The kids went on only a few minutes before eleven o'clock, and even then succeeded in almost tying up the show. Vocally, they are a little weak, but this is easily overlooked, when one sees their delivery and personalities. As dancers, both are exceptionally good. The younger one is a dandy eccentric comedienne now, and with more developing will rank with the best.

Paul Morton and Naomi Glass went on after eleven, closing the show with their new offering called "April." Plenty of laughs and entertainment in it, but poorly spotted here.

Bevan and Flint, a man and woman team, were on fourth. The man is a "nut" comic, of the "hoke" school. Even the "red nose" make-up is present. They use a lot of funny bits, and a good many old ones among them.

Anderson and Burt are doing a comedy sketch by Paul Gerard Smith called "The Dizzy Heights," worked around a couple on their honeymoon in the process of climbing the Alps. In number three spot, they draw plenty of laughs.

Frank and Milt Britton have always been a pleasing musical combination but have room for improvement in their present routine, by the injection of new numbers in the earlier part of their offering. The Whiteman impression could be worked up to much better results by a better orchestra arrangement than they are using at present. The boys look neat, and have plenty of ability.

Willie Rolls opened the show with a number of startling stunts and dances done on skates. G. J. H.

AMERICAN ROOF

Hill and Quinnelle, man and woman, opened the show. The couple start off with some talk that is fair, and which gives way to a dance by the woman, which is followed by a bit of work on a wheel by the man. After changing her wardrobe, the woman does an eccentric acrobatic dance, and they close with a double dance, to a nice share of applause. The act deserved a better spot on the bill. The woman is an exceptionally clever performer, and the man is a capable assistant.

Carney and Carr opened with a special number pertaining to an artists' studio, which was followed by a double dance. The dance is followed by some talk that means nothing, as it is weak and does not contain a laugh in its entirety. In fact the couple offer nothing at all until the man does a bit of Russian stepping, which is the finish of the act. The act is crude, and if this couple intend to get ahead they should get a new vehicle.

Al Ripon, with a special drop in "one," showing "Dinty's Saloon," and a dummy he called "Jiggs," offered some ventriloquism. Ripon has a line of chatter that is a bit weak in spots, but the major portion of the material goes over very nicely. He makes a good appearance, and is a past master at the art of ventriloquism. Two Irish numbers are sung which went over.

Philbrick and DeVoe offered a comedy skit entitled "Samples." The couple have a line of chatter that they sell fast, and with plenty of pep. It is up to the minute material, that is sparkling with bright lines and humorous sayings. A comedy number by the man went over for a fair bit of applause. There are a few old gags in the material, but these are placed right, and go over for that reason. The "suffragette bit" used for a finale is well put together.

"From Dixieland to Broadway," featuring Arthur Alexander, formerly of Alexander and Scott, closed the first half of the show. There are nine men in the act, five of them composing a jazz band, two dancers, a vocalist, and Alexander, who is a female impersonator, all in blackface. The latter wears some beautiful wardrobe, and the vocalist has a fair voice, but the band and dancers are rather weak; the band went bad in spots. The act as it stands is crude, and needs polishing. Once put into shape it will be a good flash for the three a day houses. It just got by nicely here.

Cortez and Ryan opened after intermission. At the opening the man is seated at the harp, while the woman enters with a violin and says she will sing, dance and play at the same time. After the man interrupts her she puts the fiddle down and puts over a ballad fairly well. The man plays the violin in good fashion, but is a far better harpist. A bit of talk got them a few laughs. They did well.

Bernard and Scarth, came next. A special drop shows a pawn shop and a cafe. The man goes in and pawns his watch and chain to get out his overcoat. The woman enters and they go into a lot of witty talk, followed by a comedy number by the man which he puts over well. The woman comes back and tells him he must take her to dinner. In order to do so he is compelled to pawn the coat. In order to get the coat back he pawns some spoons that he has taken from the restaurant. The act is overflowing with laughs, and the couple get everyone of them.

Trovato held down the next to closing spot in great shape. He opened with a classical selection on the violin, and then played several jazz numbers. His work with the audience, imitating whistles on the violin, was well done. He stopped the show cold and was compelled to make a short curtain speech.

Arnold and Florence closed the show. The man is an equilibrist of merit, while the woman is a fair player of the saxophone, and sang a ballad well. S. H. M.

VAUDEVILLE

81st STREET

Black and White, two girls who present quite a personable appearance in their contrasting costumes, opened the show to a well filled but rather frigid audience. The girls present a novelty dancing and acrobatic turn. They are agile and clever, and possessed of a great deal of stamina and endurance. They introduce their act with a number in which they inform the audience that they are about to witness the boudoir behavior of the modern girl before she saunters forth in search of her daily work. If the modern girl really behaves like that it's no wonder they wear their hair bobbed and short skirts. The girls got away to a fairly good hand. They deserved better.

Clara Howard, in number two spot, seemed to inject a little spirit and enthusiasm into the spectators, and after a heroic effort succeeded in bringing them to the realization that there was a show going on. Miss Howard, a sorrel-topped maiden of much charm and personality, is a comedienne of the free and easy type who frolics with zest and ease. Her numbers, all of which appear to be special, are particularly suited to her, and she delivers them with esprit. She was badly placed in the number two spot, for her kind of act, but she got them and got them good.

Harriet Harlowe and Company, the latter being composed of two men and a maiden, followed. The act, entitled "Wish and Wait," is from the pen of Edgar Allen Wolf. It combines the usual amount of heart interest, and a good many laughs. Miss Marlowe, who plays the part of a spinster who has waited a good many years for her love dreams to come true, but who still can see the sunny side of life, was at times very funny. The act has quite a few clever lines, and quite a lot of hokum. The frequent references made to garbage are not particularly edifying. Of the other characters, all that can be said is that they helped weave the story satisfactorily. The act appears new and rough and in need of polishing. The little ingenue would do well to speak with a little less shrillness.

The Wilson Brothers, billed as "American Yodellers," are products of the old school of "German comedians," and their graduation marks are still in evidence. Quite a bit of their talk was in German, and was funny to this audience, which was familiar with the expressions employed. These boys depend upon the good old-fashioned sure fire "slapstick" type of comedy for laughs, and they get quite a lot of it. They yodel rather well, and all in all scored quite a hit, taking two encores and several bows as their share of the day's proceedings.

The bulk of the audience had come to see Gus Edwards and his revune, judging by the reception they got, and by the continued applause all through the act. Chester Fredericks, who is now being featured, has acquired a habit of looking at the audience as if there was no doubt about his being good. It would be well to correct this. Edwards has given the members of his act more opportunity to display their wares than he formerly did. Fredericks has developed remarkably since last the writer saw him, and he and the little Scotch lad seem to be the big factors in the act. The Furness Sisters concern themselves mainly with leading ensemble numbers. Edwards' girls are all pleasing to the eye, and work very well together.

The little Scotch lad that Edwards has taken under his care is a clever mimic and imitator and gives promise of developing into a performer of merit. Of course, Edwards clowned for the folks. Dorothy Dalton, bobbed hair and all, was the feature in a western picture called "The Crimson Challenge." S. A. K.

"The Radio Girl," with a cast of twelve people, produced by Ed Hutchinson, opened at the Broadway Theatre, Philadelphia, on Monday.

HAMILTON

The show this week certainly lives up to its advance billing of being "the best show of years." With the exception of a little too much in the film line, it is without a doubt one of the best balanced bills seen in a long time. Two entries from the legitimate field are breaking in at this house this week, one being Grace Valentine, and the other Peggy Wood, who closed last Saturday night in "Marjolaine."

Grace Valentine is closing intermission in a sketch called "Fourflush," a clever comedy which drew plenty of laughs. It will be reviewed in detail under New Acts. Peggy Wood has a quartet and a pianist in her offering, which is placed opening after intermission. A little change in spots, with Miss Valentine on third, Peggy Wood closing intermission, and Bailey and Cowan opening intermission would aid all three acts to go over better, although all did well. Miss Wood's act will also be found under New Acts.

"The Little Production," which is the title of Bailey and Cowan's offering, held the third spot on Monday afternoon. And a "little production" it is, for it is staged attractively and presented wonderfully. We say "wonderfully," because who can play a banjo better than Bill Bailey? No one. Who has more, or even as much, pep and life in his work as Lynn Cowan? No one. Who wears as beautiful a wardrobe and looks as attractive as Estelle Davis? At the risk of bringing the entire female show world down around our ears, we say boldly—no one! It's an act we've seen hundreds of times, missed while they were away, and can enjoy seeing several hundred more times. Because it's clean, refreshing and breathes life. Therefore, long life to it.

Chic Sale went on after five o'clock with his character offering, which he has changed somewhat in the routining of it. Perhaps it was owing to the lateness of the hour which he went on that several of the bits which he did before were omitted, but he did do the boy, girl and old man bits, each one bringing shrieks of laughter for each piece of business. Sale has also introduced a bit of pathos in addition to the comedy, at the close of the "old man who plays the tubie" bit, and which he does as artistically and effectively as the comedy end of his offering.

Marion Harris was on fifth. We like Miss Harris better in person than we do on the records, because with the latter all we get is the voice, but in person we get a glimpse of a sweet-appearing woman, a lot of personality, and in addition we find that Miss Harris "feels a song" when she sings it. Her rendition of the "Rainy Day" number makes the audience enter into her mood and feel with her. Lou Handman does excellently with his solo at the paino, aids materially in the selling of Miss Harris' numbers by his work in accompanying.

Kate Elinore and Sam Williams still make 'em laugh with the same material. Some of it is said to be new, but the major portion is from the vehicles which they have been using for years. However, they make them laugh, and that's the answer.

The Caits Brothers did exceptionally well in number two spots, with their tap-dancing. They could safely cut a minute or more out of the bit with the stage in darkness.

Victoria and Dupree opened, doing some dance work and some acrobatic work. Their setting is attractive, and both look nice. Their work is very good. Fridkin, Jr., and Rhoda closed the show with a dance offering. G. J. H.

Helen Stanley, who recently closed with Clark and McCullough's "Chuckles of 1921" and Harry Stanley, recently seen in "The Broken Wing," opened last week in a new vaudeville act. The act is to be known as Harry and Helen Stanley.

FIFTH AVENUE

Beagy and Claus opened the show. This is a man and woman roller skating team. The woman opens the act with a short single routine and when the man comes on they go to some neat double work on skates. The wardrobe worn by the woman is rather pretty. The final trick, where the man is whirling with the woman suspended, is one that is difficult. They went nicely.

Sandy MacGregor is a juvenile who is presented by Gus Edwards. MacGregor makes his entrance as a Scotch emigrant, and sings a medley of old Scotch numbers. After he removes his coat and vest, he comes back and sings a Scotch comedy number. Making another change he comes back in kilts and, after imitating an aeroplane, two fighting cats and the bagpipes, he sang a medley of numbers made popular by Harry Lauder. The lad is quite clever and pleased at the Monday matinee.

Beaumont Sisters came next and presented a skit entitled "A Reminiscence," and it was reminiscence in every respect. Before the curtain was raised, several slides were flashed on the screen showing the sisters as they appeared playing Pastor's, Koster & Bials, and Weber & Fields Music Halls. The dialogue used in the act is well suited to these two women. who were shining lights in their prime. The songs they sang included "Hello, My Baby," "Sunshine of Paradise Alley," "Put on Your Old Gray Bonnet," and "Strolling in the Moonlight." The last named number was sung in the costumes they used when they introduced the number at Pastor's Theatre.

Jack LaVier, with his comedy trapeze offering, got plenty of laughs. This fellow has a fast line of bright talk, and he knows how to deliver it. His work on the horizontal bar is also put over in good style. Some of his talk went over the heads of the audience, but what they understood brought solid laughs.

Benny Krueger and his Brunswick Orchestra opened with a popular medley. A short classical solo played by the 'cellist and well rendered, gave way to another jazz selection. Krueger played a saxophone solo and then the band played "Wabash Blues," during which Krueger introduced his "laughing saxophone." After playing three encores, the act stopped the show, the audience refusing to let a house attache make an announcement. The speaker finally made known the fact that the orchestra would accompany Mabel Burke while she sang a popular number. Miss Burke, in good voice, sent the number over for two encores. Krueger has a band of picked musicians, but they must learn how to take bows if they intend to get ahead in vaudeville.

Morrisey and Young, two ex-burlesquers with a special drop in "one," put over some burlesque bits in good style. Morrisey's single dance was well received, and they closed with a burlesque Apache dance and stopped the show. Young is a good comic, and Morrisey is a capable straight man.

Fields Family Ford was just one laugh after another. The situation is comical, and the break-away Ford is the cause of all the trouble. There are five people in the act. The act was introduced by W. C. Fields in the Ziegfeld Follies. The act will go over any place, as it is a good laughing vehicle.

Harry Breen made his entrance after a stage wait that lasted about four minutes.

Shireen was introduced by her male assistant as the "X-Ray Girl." This lady went through the audience blindfolded and read cards, numbers, etc., and closed the act by doing some sharp-shooting while blindfolded. Although the audience was walking out on her, due to the late hour, those that remained for the finish of the act showed they appreciated it. S. H. M.

MAJESTIC

(Chicago)

Capacity audience registered at the Majestic Monday night, proving rather enthusiastic throughout the entire performance.

The La Pilarica trio featuring Viela Victoria, offered a series of dances that made a delightful starter and entertained those that were among the early arrivals. The act is well dressed, staged and produced.

Claude Golden with his marvelous handiwork at cards proved puzzling and entertaining.

Arnaut Brothers were a pair of nimble acrobats, who tumbled about and played violin while doing so. They arouse plenty of enthusiasm and were deserving. Sallie Fisher and Company offered a very capable and entertaining vehicle, the choir rehearsal, which was well enacted and appreciated.

Jack Inglis recited and monologued his way into favor and found a receptive audience upon concluding his act.

J. Rosamond Johnson and his company opened rather slow, but hit the grade further along with their syncopation. The singing numbers are snappy and well rendered and the audience applauded liberally each and everyone of them.

Leo Carillo was amusing with his various dialect stories. Carillo was always a welcome addition to vaudeville and his return visit to Chicago in the varieties was one that he will always remember. He was a deserving hit.

Closing came the Ed Janis revue, in which Carmen Rooker, a feminine dynamo, carried the skit over for a successful adieu. The offering is a lively one and displays proper staging and producing. H. F. R.

PALACE

(Chicago)

The Vanderbilts opened the performance at the Palace Music Hall, showing before a house that held a fairly good-sized audience.

They performed a number of neat hand-balancing tricks, doing splendidly.

Watts and Henry offered a clever piano and song act, with the lady presiding at the piano and the man vocalizing. The couple are well mated and their offering was appreciated.

Jack Kennedy and Company offered a comedy golf act that netted many laughs. Kennedy is extremely funny at times and his individual bits found favor.

Lydia Barry offered a number of excellent songs all well rendered and won a big hand. Miss Barry made no costume changes, but wore a green creation in which she made a stunning appearance.

Lane and Byron in "Listen Birdie," a straight talking act, displays George Lane as a clever comedian. His partner, too, is effective at times. Lane has a fine voice, but does not render a song. It would strengthen the act considerably if he were to render a ballad. The offering did well.

The Mosconi Brothers registered a near riot with their dancing. D. D. H., with a cleverly written monologue, registered just as strongly here as he did at the Majestic.

The sensational Valentines with Roman rings were last, the performance holding the major portion of the house seated.

COLUMBIA CONCERTS END

Sunday concerts, which have been running during the Winter months at the Columbia Theatre, have been discontinued for the Summer. The Sunday shows will be resumed at the opening of next season. Feiber & Shea book the Sunday shows in the house.

EDYTHE BAKER FOR "FOLLIES"

Edythe Baker, who is appearing in "The Blushing Bride," has been engaged for the next "Follies" show by Flo Zeigfeld, Jr.

VAUDEVILLE

JEFFERSON

(Last Half)

Bert and Hazel Skatelle opened to a house crowded to the doors with a fancy skating act that all but stopped the show. The dances and stunts done by this team while wearing roller skates are nothing short of sensational. Few acts opening the bill have to make a speech at the end of several bows as the Skatelles did.

A versatile sister act are the Transfield Sisters, who sold their saxaphone, banjo, xylophone and singing numbers in commendable style in the second spot. Their appearance is youthful and there is not a dull moment in the act.

Smith and Barker, with their comedy sketch, "Good Medicine," gathered many laughs, as the "doctor," poor, but honest, and on the verge of starvation, comes into a good job through his honesty. The skit has improved in its laugh supplying qualities since we last saw it, but it would not hurt to make the character of Hetty Sage a little more convincing by not kidding her so openly. Especially after she has revealed her identity.

An act productive of spontaneous laughter was that of Handers and Millis, a comedy team dispensing their own brand of comedy. All of their stuff went over well and with little apparent effort. The same act in the hands of some might be said to border on the "hoke" line, but these two did wonderfully well.

Primrose Semon, Arthur Conrad and company, did the act they, or Miss Semon, rather, has been doing for some time, that of the actress bit, before the stage door, the dressing room, seen through a scrim and outside again. Miss Semon is a good comedienne and puts her stuff over well, especially the jazzed up version of "The Shooting of Dan McGrew." Many people in the audience, however, wonder what part Arthur Conrad and company play in the skit.

The Song Writers' Festival, nine in the company, and neatly attired in evening clothes, treated the audience to a great line of songs, most of them new and coming hits, as well as songs that have already arrived. The act runs along smoothly and in not too serious a vein; in fact, the cast developed two or three comedians toward the close, and at least one who displayed much dancing ability. All of them are well versed in the art of putting songs over with a punch, which they did.

The next to closing spot was held down by Georgie Jessel in his own clever manner, assisted part of the time by a little girl in the role of a stage aspirant. As usual, he went over strong, and stood in solid at the end of the performance, due to his excellent showmanship, and realistic touches here and there.

Lee Stafford and Almer De Ross closed the show with their dance and fashion revue holding them in easily. M. H. S.

PROCTOR'S 58TH ST.

(Last Half)

On Thursday afternoon the house was almost sold out. The weather, Edward E. Rice's Surprise Party, or the film "Determination" could each be credited for the large attendance, but judging from the reception the new "old-timers" offering received, we are inclined to believe that it was really responsible for the big business, with the cold weather also having something to do with it.

Rice's Surprise Party closed the show, after making the audience stand on its feet and yell. Considering that it was the act's first showing in New York, it was more than just "good." It was wonderful, and is really a great act. It will be reviewed in detail under New Acts.

Toto Hammer and company was the opening turn. It made a better opening act than we have seen in a long time. A boy and girl, both contortionists, are the only members of the act, and, incidentally, the girl is about the prettiest girl we have ever seen doing acrobatic work. They work in a woodland scene, the girl as an alligator (which is the first time we have ever seen this idea used), and the boy as a frog. Their work is exceptional, and on a split week bill can easily hold down a better than opening or closing spot. They'd do excellently to open a big time bill with.

Green and Burnett, two colored men using extra blacking, didn't get a laugh in the first part of their act, although they used quite a few lines intended to do so. They picked up rapidly, with the song and dance end of their act.

Mack Hart and company are doing a sketch which, if our memory serves us correctly, was formerly done by Harry Holman. It's just the type that would be done by Holman. It's an entertaining offering and capably done for the family houses, but contains a mystery. That is, a mystery to the writer. We wonder how it is possible for anyone to pick up a phone and say, "Hello—Long Distance? Get me the Harrison Company." No city or state is mentioned, just the name of the firm, and yet within a minute the connection was made. This is really the most wonderful thing about the act.

Thelma and Marjorie White, a combination of kids who are not only sweet and pretty, but also very clever, were second only in their opposite extremes, the old-timers, in honors for the applause hit of the show. The song and dance work of both, combined with the clowning of the smaller one, will place their names in lights over the big houses within a few seasons.

Ben Smith gave a good account of himself in the spot preceding the old-timers with a clever monologue, the scene being laid in a sleeping car, and also with some vocal numbers delivered in a pleasing tenor. G. J. H.

KEENEY'S

(Last Half)

Fred and Marjie Dale opened the bill with some work on musical instruments. A novel opening song was sung by the man, at the piano, telling of his daily habits. He was assisted by Miss Dale, who, standing in front of a clock, painted on a special drop, used her feet to correspond with the hands of the clock. Following this, both man and woman executed a little dance routine, which came prior to the close harmony work on the saxophones and mandolin. As a unique feature, the man played, at one time, two saxophones, with the girl chiming in on her instrument. Took four bows.

Sossman and Sloane went over big at this performance. The act is built around a quarrel between two people about to be married. There was a lot of snappy dialog, and a long monolog by the woman, during which time the man tried to talk, but was outclassed from the start. The woman has a pleasing voice, which she used to its best advantage, and the man, following a ballad rendered by the woman, did a comedy song that took the house. The act is cleverly put together and played. Five bows.

In the third spot, Regal and Mack got away well. Their offering is neat, and strong enough to hold the third spot on this bill. The action takes place in a bookstore. A good deal of comedy is gleaned from the man's ignorance of the subject of books, notwithstanding that he is the proprietor of the shop. The woman also made numerous faux pas, and received many laughs. The pair did some dancing that took the house.

Charlie Gibbs stopped the show with his act, which is built somewhat along the lines of that of A. Robins, the traveling music man. All of the imitations done by Gibbs, who represented faithfully the different instruments, were fine, and he was awarded the biggest hand of the evening. Some of the instruments done were 'cello, oboe, clarinet, steel guitar, violin and ocharino, or "sweet potato." There were also some funny imitations of dogs, cats, pigs, flies, and finally, a rusty phonograph. The closing was a telephone conversation between Gibbs and a girl friend. It was realistic, and well done.

"Bambino, Limited," a miniature musical comedy, was good, and got away well. There are twelve people in the cast, and of the twelve, six are models who display costumes, (mostly underwear and bathing suits). The plot of the act centers about an Italian who, believing he has inherited $25,000, is despondent when he learns that he is being sued for that amount of money. The act is good, from a standpoint of comedy, and got many hearty laughs of joy. All of the characters were well drawn, and the act staged with an eye to the attractiveness so needed in vaudeville. The act should be on big time.

Cooper and Dane, two blackface comedians, in the next to closing spot went well and deserved the applause given them. They were funny without trying to be so, and emulated the negro bellhop and porter in good style. There was some good singing, and a little dancing in the act, but the forte lay in the talk between the two.

Selma Braatz, the female juggler, closed the bill, and held them in until the finish. She worked hard, and was well received. D. S. B.

FIFTH AVE.

(Last Half)

Russell and Devitt opened the show. After an opening song and dance, each of the boys do a single routine of dancing, which is followed by some good tumbling. The boys use a bit of talk that gets them a few laughs, they work with energy, and were well received at this house.

Trovoto, with his violin, played everything from classics to jazz. His imitations of various whistles and birds were done well. Trovoto, is an accomplished violinist, and it is difficult to handle the instrument the way he does. He more than pleased Thursday evening.

Rose and Moon were next. They are assisted by a male pianist. After a short introductory number by the man, the woman makes her entrance and they go into an old fashioned double number. A single dance by the man went nicely. After another double dance, the pianist played a solo, and played it well, and the act closes with a soft shoe double dance. Both people are good dancers. The wardrobe worn by the woman is very pretty, and the act came close to stopping the show.

Kenny and Hollis, two men, with a comedy drop in "one," open with a line of patter, which is rather ancient but nevertheless got them many laughs. A single song and dance by Kenny, went over, and they closed with a burlesque oriental dance to a good share of applause.

Bert Baker and Company, presented "Prevarication," a comedy sketch. Baker is assisted by two women and a man. The act is full of laughs. Baker is an artist, and has a way of working that is individual. The act stopped the show.

The Ford Dancers, two men and two woman, offered a cycle of dances. After an opening dance by the four, Johnny Ford gives an impression of the late George Primrose, and old Pat Rooney. One of the girls is an exceptionally good dancer. The "Dutch" number went nicely, and the act closed with a wooden-shoe dance by the four, and stopped the show.

Al Shayne, assisted by a man who works in the orchestra pit, held down the next to closing spot. Shayne, with his comedy chatter, got laugh after laugh, and surprised the audience by singing a ballad at the finish of the act. He stopped the show.

Chandon Trio closed the show. After a toe dance by one of the women, the trio goes into some aerial acrobatic work. They went over well. S. H. M.

COLISEUM

(Last Half)

It must be a delight to artists playing this house if Thursday night's audience is a sample of the type always to be found here. The audience seemed to appreciate everything, giving laughs when laughs were expected and applauding for the slightest thing that was worth the least bit of applause. They even applauded the pictures here. Perhaps the reason that the audience is so good, is because of the manner in which the house staff receives them. Emil Groth is one of the finest house-managers we know of. Mr. Boland, his assistant, emulates Mr. Groth, in fact, every usher and the doormen and box-office men just ooze good-feeling and a spirit of welcome. It explains why a house seating 3,500 is always filled.

The show was well balanced, and was started very nicely by the Lorner Girls, assisted by Lew Alter. They are rather unusual for an opening act, offering a routine of dances. The first two dances didn't show much in the way of unusual ability, but the last two did, so the girls scored. Alter is at the piano.

Rule and O'Brien are likeable and would be more so, if they just wouldn't take their encores for granted. It seems they need hardly any provocation to take an encore. Perhaps if they did put their first encore in their routine as the closing number, the applause would be strong enough to make the encore seem necessary.

George Le Maire, assisted by Joe Phillips and company, offered a very funny skit called "A Day at the Dentists," which brought laugh after laugh. It will be reviewed under New Acts.

Frank McConvelle was a "local act," who had won an amateur contest at the house, and given a half week's booking as a reward. McConvelle is a young lad with lots of dance ability. In fact, he'd be quite an asset to some act which requires one of its members to do a show-stopping dance. He has several, including impersonations, as well as his own. Considering that the lad didn't know anything about showmanship, or the proper presentation of a routine, he did marvelously well.

Mae West, with Harry Richman also stopped it. We've got to give credit to Miss West. Considering that her "rep" was built on a shimmy, one could say it "hung by a shred," but she's doing character work and comedy in a manner that rivals some of our best character comediennes. Harry Richman is a dandy foil for her, and in addition sings with a cello quality in his voice, and also plays the piano better than any we've heard in vaudeville in many months. Richman was the one who headed the Harry Carroll Revue number two company over the Orpheum time.

Shaw and Lee were funny. Funny because of their make-up and delivery. But we can't forgive gags like "Water on the knee—wear pumps," and others of the same vintage. With material to match they'd be excellent.

It's rare that a dog-act holds them in. But Meehan's Canines did, and made them laugh and applauded in doing so. G. J. H.

STATE

(Last Half)

Wolford and Burgard opened the show. This is a man and woman act. The man is built rather heavily and he gets quite a bit of comedy kidding about his size. They open with a song and dance, after which they go into a few gags. Following this, each does a single dance routine; they put over a double eccentric dance in good style, and closed the act with a wooden shoe dance. This is a good singing and dancing act, suitable for the pop houses.

Sherlock Sisters and Clinton, use a special set in "two." They open with an Oriental number by the trio, which is followed by a ballad by the girls, sung in harmony. The girls do a soft shoe dance well. A comedy number and dance by the man, brings the girls back and they close with a dance, by the three. The costumes worn by the girls are neat, and the act as a whole is a pleasing offering.

Nevins and Gordon, came next. After considerable commotion and the honk of an auto horn, the curtain is raised and the headlights of an auto are the only things visible on the stage. Further discussion brings the lights up and the couple go into a routine of talk, that gets them laughs in spots. A foot-ball game between the pair closes the act. The song and dance goes over nicely, but the talk is weak and needs a "punch." With a bit of touching up, this act will be able to hold its own on the pop bills. They went fairly well here.

Furman and Brown, two men and a piano, do a conventional piano act. The boys open with a special comedy number, that gives way to some popular "blues" numbers, and a ballad. They close with some character impressions to a good share of applause.

Binns and Grill, two men, do some nifty hand to hand acrobatic work. They do not show any exertion in their work, and many of their stunts are intricate. Their efforts were liked.

Riano, Northland and Ward, two men and a woman, offered several songs and dances. All three are rather clever dancers, and have fair voices. They did well here, and should please on any pop bill.

Specht's Band closed the show and stopped it cold. This is one of the best orchestras we have had the pleasure of hearing around these parts. They were compelled to play many encores, and deserved every bit of the reception they received. S. H. M.

REGENT

(Last Half)

The Seebacks opened the bill with a fast exhibition of bag punching. The man did some excellent work, and scored well with the packed house. The box office was selling standing room at the opening of the bill. The set for the Seeback's act, was made in the form of a gymnasium. The woman, who entered first, did some good work with the Indian clubs, and, following this, the man came on dressed as a messenger boy. From this time the man worked hard, and was well received. This is a fine opening act.

The Elm City Four, a male quartette, took five bows on their offering, which consisted of one bass solo, and the remainder of the program devoted exclusively to quartette close harmony. The opening song was bad, for the men were not together. But after the first number things picked up, and the act went smoothly for the rest of the time.

Valentine Fox, the ventriloquist, was fine, and did his work well, scoring from the opening, when he was awarded a good hand. His work consisted of a conversation between a drowsy bell hop and himself. In this offering he sang in double voice, smoked while talking, drank, and whistled. In this manner he built up quite a novel offering, which pleased.

Rives and Arnold, man and woman, did not score well, although there were a few who applauded the act. Neither the man nor the woman have much personality, and they tried to get humor out of lines that were not funny. Their actions, and stage business were not good, and the act failed to score. The man speaks much too loudly. Half the humor in a comedy act lies in the fact that the comedian is funny, but does not try to be.

Ruth Roye was, as ever, the hit of the bill. She has been held over from the first half of the week, and holds down the feature spot. Her work has been reviewed many times before, so not much is needed here. After singing her routine of songs, she was called upon for encores, and gave four. She could have easily taken more, but did not.

The Ma-Belle & Company act closed the show, and held the audience in throughout their entire running time. The act is a classical dance offering, and, although a little out of place in this house, did very well. There are six people in the act, five women and a man,—and all of the participants know how to dance. A very good closing act, and one suited for the two-a-day houses. D. S. B.

PROCTOR'S 125TH ST.

(Last Half)

Owing to the great length of "Determination," the feature film, five acts sufficed to make up an interesting bill, besides the song contest, which formed an enjoyable feature on Friday evening.

The Four Aces had their stage set with a trampolin net with end pieces for safety, and two high bars, on which they performed a really wonderful casting act, introducing with unerring precision a series of startling over and underhand catches, singles, doubles, twisters to hands and footholds, each trick coming in for its individual applause.

Orren and Drew repeated the success achieved by their act at a house murther downtown. The lady introduced her trained rooster, in the form of her gawky partner, a real big fellow, who imitated all sorts of foul in sound and action. The imitations of musical instruments of every kind also puzzled many in the audience. The lady whistled two solos and being attractively gowned, added value to the offering.

Thos. P. Jackson and Joan Russell showed an interesting sketch in which the lady impersonated a stenographer who, while looking for a situation in the man's office, confessed that she had been arrested for stealing in her place of former employment. The business man, to test her, tries to have her enter the office next door and steal a dye formula. She refuses and he decides to engage her. When he asks her to go out to lunch with him, she discloses the fact that she is a detective engaged by his wife to watch him, as to whom he takes out to lunch, and warns him to "watch his step." The sketch proved a pleasing and suitable vehicle.

Keene and Williams amused in their act, in which the lady impersonates an exaggerated type of giggling, wriggling country girl, who falls asleep on a bench. She acts the dream, in which the country swain appears. She goes through a lot of comedy business, during the wooing. In contrast with her work is that of the partner, who does not exert himself to any extent and does very little acting. A country dance, to mouth harmonica music, and a few Hula movements give the lady further opportunity for energetic movements, and they left them applauding for more.

Belmont and Fulton introduced their offering entitled "A Springtime Classic" by motion pictures of different kinds of Songbirds. Mr. Belmont played the piano, also performed some whistling and bird imitations. Miss Fulton played the flute, and some of the birds disposed about the stage, occasionally chimed in with their sweet notes. For the finale, the full stage is hung with about 20 cages, each one holding a song bird, and a pleasing concert ensues, with the thrills of the canaries mingling with the soft instrumental music. Miss Fulton forms a pretty picture, herself, dressed in fluffy white.

The song contest finished the show, with selections by ten contestants, (boys and girls.) The audience selected the best of each and the two prizes were awarded to them. F. M.

VAUDEVILLE

NEW ACTS AND REAPPEARANCES

LEONA WOODWORTH & CO.

Theatre—*Keeney's.*
Style—*Novelty.*
Time—*Twenty minutes.*
Setting—*Special.*

This act is a novelty for the big time, and after all of the characters have been worked into shape, should do well in a good spot on the big time. There is a plot to the act, and, incidentally, three acts thrown into one.

An author has written a play and has summoned two friends, both male, to rehearse their new parts. One of the men is the juvenile, the other a Frenchman. After a little talk about the play a young lady, dressed as a street gamin, but charming, nonetheless, crawled out of a barrel, where she had been waiting for an opportunity to speak with this author.

There are three female parts in the play and the young girl is finally tried out for the three of them. She was a hit from the start and scored heavily with the audience. A petite young thing with a world of personality and all the poise and ease so essential to a good performer. Her first part was that of a "Hawaiian girl" clad in the regulation straw skirts with the little head gear. She looked fine in this dress and worked well.

The second scene she was attired as a French soubrette and again her personality came to the fore.

Her unaffectedness attracted attention and her little song and dance was well done. She was assisted by a Frenchman who remained on while she left to do a costume change and he executed a remarkably clever dance which scored strongly.

Finally the author had a scene, the final one, with the girl dressed as a Southern belle. She was fascinating in this and was rewarded by a big hand. Seated on a bench she looked exceptionally fine and here the author proposed to her. She decides to let a "put and take" top say whether or not she will accept him and the top after spinning says, "Take All," so they are to marry.

After the final scene three men all beg for her hand to which in song she replies, "I'll be a Girl Friend to You," a clever and light number.

The honors of the evening went to this offering which after a little more work should hold down a good spot on the big time bills. D. S. B.

THREE LEES

Theatre—*Royal.*
Style—*Juggling, hat-throwing.*
Time—*Twelve minutes.*
Setting—*Full stage.*

When reviewed this trio held the closing spot on a big bill and went on after 11 o'clock. In doing so they held the majority of the audience in and got quite a few laughs for their comedy in addition to applause for the legitimate end of the offering, which is doing more than just "nicely holding them in."

Three men, one working in black-face, offer the routine, which consists of club-juggling and hat-throwing. Their work in both lines is good, comedy results being secured by throwing hats into the audience to be thrown back by the patrons and caught on the head of the comic. This bit is being and has been done for several years by Moran and Wiser and also Johnson, Baker and Johnson. The bit, consisting of throwing two hats out into the audience and catching them on their return by a string attached to both hats, which is used by the two acts mentioned, is also used by this trio.

While they did well in closing the show at the Royal they would probably get better results for themselves and the rest of the bill if placed in the opening spot. G. J. H.

GEORGE LE MAIRE AND CO.

Theatre—*Coliseum.*
Style—*"A Day at the Dentist."*
Time—*Eighteen Minutes.*
Setting—*In two (special).*

"A Day at the Dentist," is the name of the vehicle which George Le Maire is using in vaudeville, assisted by, according to the programme, Joe Phillips and Company, the "co" being two girls. The skit is one which was used in "The Whirl of New York," if we remember correctly. At any rate, it was used by Eddie Cantor at Fox Audubon for a few days, where all the comedy scenes for the show were broke in.

The scene is laid in the office of a Dentist and Osteopath, Joe Phillips, being the white-coated chap. Le Maire appears as the patient. The laughs are all secured from the manner in which the dentist handles the victim, that is, the patient, and after messing around with his mouth for several minutes, and almost tearing it apart, discovers that Le Maire's trouble needs osteopathic treatment and not dentistry. A one-sided wrestling match with the odds in favor of the osteopath, follows.

One of the girls serves for atmosphere, while the other comes in at the finish, after Le Maire is told that by just doing what the osteopath had done to him, he could be a member of the latter's profession. The girl wants treatment, and amid the shrieks from the audience, and screams from the girl, Le Maire proceeds to administer it, until the osteopath seizes him and drops him out of the window. The office is supposed to be fifteen stories above ground. Curtain.

One could class the act as an acrobatic comedy, judging from the gyrations and physical endurance stunts Le Maire and Phillips go through. But it got big laughs here, and undoubtedly will in other houses.—G. J. H.

MORRISEY AND YOUNG

Theatre—*Royal.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In "One."*

These two chaps offer an act which will go according to locality. It happens that in the Royal they were just properly placed for the sort of an audience one plays to in that house. Here they opened after intermission. In a great many two-a-day houses in New York it is more than probable that they wouldn't do for better than number two spot.

However, the Royal is noted for its catering to "hoke." And of hokum, Morrissey and Young offer plenty. Their opening piece of business was the strongest thing in their act until the latter part of it and brought them a big laugh at the start. A song and dance bit let down the comedy end, for awhile, until the comedian (who wears Harold Lloyds) started to take falls. A solo dance by the straight man was fairly well done.

The biggest laugh of their offering came with an Apache burlesque with the comic doing a "Nance," a la the late William Dooley, using quite a few Dooleyisms. He took some very good falls and injected some funny pieces of business.

It's just the middle of the act which is weak. With that built up we'd retract what we said about the two-spot.—G. H.

Grace Valentine, dramatic star, is making her vaudeville debut this week at the Hamilton Theatre.

FLORENCE ENRIGHT & CO.

Theatre—*Jefferson.*
Style—*Comedy sketch.*
Time—*Seventeen minutes.*
Setting—*In "Three".*

A lively little farce, well acted with a possible exception, and moving along fast toward the usual climax where the cleverness of the woman finally triumphs at the finish. The idea is novel, being that of a woman bringing home different men she has flirted with and then giving them a hard luck story about her husband being dead in the next room and her not having enough money to pay for the funeral, which was generally productive of some cash from the soft hearted boob.

The act opens when the wife rushes in and tells her husband that she has another visitor and the husband, attired in a black suit and shroud, goes to the rear of the set where a pair of portieres hid a bed and laid himself out, with a lily in his hand which the wife always had to remind him to take along in each of his subsequent trips to the bed. The visitor, whom the wife brought in was a "drunk," who fell readily enough when she cried about her husband who died that morning, and handed over a hundred dollars, crying himself before he left. As the husband comes out and protests against the whole thing, the bell rings and another visitor is outside. The wife goes to the door and yells that there is a death in the house from small-pox and the visitor is heard running away. The couple count the proceeds from their little scheme and find they have $800.

A mysterious visitor comes in next, of sinister appearance and announces after a while that he is from the board of health and must fumigate the place, and that there will be no need of a burial, for he must have the small-pox victim cremated, which is the signal for the supposed victim in the background to become restless and move around too much for a corpse. As the board of health man begins to spray the room with his disinfectant, the wife sneezes, and then the "dead" husband gets a whiff and sneezes also. More comedy is supplied when the wife is asked whether she wants her husband's ashes saved, which makes the husband still more uncomfortable in his shroud.

The "drunk" returned after the board of health representative left and had with him a wreath of flowers which he started to put on the alleged corpse, but fainted when it jumped up and the drunk was soon on the bed himself with the wreath around him just as the board of health man came back.

This time the board of health man had a gun in his hand and stopped the couple from making their escape, revealing a badge of some sort. Quickly he made them hand over all of the money and whatever other valuables they had, and then announced that he was not a detective but merely the guy who was "stung" Tuesday night. He laid the gun on the table, and was about to leave when the "drunk" came to life with the wreath around his neck and was suddenly sober. Leaping across the room he grabbed the gun and soon the party of the first part was handing over the money to him, he also announcing himself as a crook. As the latter had his back to the wife she went up behind him and pressed the corner of a cigarette case against his neck as though it were a gun. Husband got the revolver from the crook, and the couple soon have all of their collateral again. M. H. S.

RICE'S SURPRISE PARTY

Theatre—*Proctor's 58th Street.*
Style—*"Veterans of Variety."*
Time—*Thirty-one Minutes.*
Setting—*Full Stage.*

A gray-haired man sitting next to the writer jumped up in his seat and yelled "Yea Bo!" while Edward E. Rice's Surprise Party gave its first performance in vaudeville at the Fifty-eighth Street Theatre last Thursday afternoon.

It's about the best description of the act's speed and pep that could possibly be given. It ran for thirty-one minutes and seemed like ten.

James Madison, the vaudeville author, appeared in the role of "prologue," making an announcement about the act and the people in it. The people, by the way, are Edward E. Rice, Leonard Grover, Frank McNish, Annie Hart, Ed Begley, Eddie Girard, Kate Rooney and Laura Bennett. All over fifty, and some past sixty and seventy, or to quote the billing, "All Over Seventy—and Go Like Sixty."

It would take too much space to describe in detail the various specialties, such as Katie Rooney's imitation of her father in two numbers, "My Daughter Is On the Stage," and "I Had Fifteen Dollars on Saturday Night"; or Ed Begley's comedy all through the act, and his "Ragging the Nursery Scales"; Leonard Grover's "Henry of Navarre"; Laura Bennett coon-shouting like a chicken with "I Don't Love Nobody," and her yodel; Eddie Girard's "Nance" cop, his "monkey" bit, and his marvelous dancing, and Annie Hart, plump and pleasing with a million gallons of pep, with "Strolling Through the Park," "The Bowery Grenadiers," "Tim Sullivan's Chowder," and bits from "The Mulligan Guards," the entire company appearing in the last two bits.

In fact, the entire company is wonderful. As far as ability is concerned, it must be said that this offering is fine. The act is mainly a comedy vehicle, with lots of ensemble bits, well played.

"Veterans of Variety," which is the name of the act, as well as "Edward E. Rice's Surprise Party," hasn't been produced quite as well as "Stars of Yesterday," another old timer act, but it will please vaudeville immensely. So we'll repeat, with the permission of the old chap who sat next to us.—"Yea BO!"—G. J. H.

FAY AND THOMAS

Theatre—*Keeney's.*
Style—*Dance and song.*
Time—*Twelve minutes.*
Setting—*Special.*

This man and woman tried hard, but, as yet, have little inkling of how an act of this sort should be done. There is a lot of personality, but little showmanship to put the personality across for the applause or laughter. The man, a good dancer, for the smaller houses, did not "work" or sell his material well. The woman was better.

The first thing which caught our eye was the jazz wedding, which, though not at all new, almost got across. Then came the dance honeymoon where we were introduced to a "cabaret" sort of set in which both the performers got all mixed up in the wing drapes downstage. This was funny, although not intended to be so, and there was a lot of snickering going on while the woman attempted to unwind herself from the enveloping shroud.

Finally the two came on and stated the usual, "we hope you all enjoyed the show," and an argument about the children which they were to have was brought up. The "prop" stork then flew down, and a monkey was lifted out of the suitcase. The act needs improving. D. S. B.

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Impromptu Performances

Actors, and especially those associated with vaudeville have recently formed the habit of congregating in cabarets, restaurants and other resorts where entertainment is given nightly and in street clothes, following the request of some other entertainer or one in the audience, appear on the stage or platform which takes its place and do a portion of their regular vaudeville act.

This usually is amusing, and the actor enjoys the performance as much as the audience. It is all done in fun and good part on the part of all and the actor usually is enthusiastically applauded after his act and surrounded by a score or more of people, none of whom he ever met before and a general good time is enjoyed.

All this looks innocent and simple, and is, in so far as the audience is concerned, but the actor is damaged and to an extent far beyond his comprehension. He is doing his drawing powers an injury, first of all, for it is well known that familiarity and wide acquaintanceship, instead of increasing the drawing power of an actor, works an injury to it. Many wise managers put a clause in their contracts to the effect that their stars must not be seen in Broadway cabarets, restaurants or other places of prominence while their shows are running, as they have discovered that these appearances work havoc upon the drawing power of the star, whether male or female.

In the appearances of a performer at a cabaret or other public place where he goes on without rehearsals, the whole atmosphere of his act is destroyed, and the audience brought face to face not only with the machinery of the trade, but with the intimate association of the actor with whom they come into more or less personal contact, the illusion is destroyed and the value diminished greatly.

Another factor that works to the individual disadvantage of the performers themselves is the fact that they are, as a rule when called by the audience, unprepared to do their act, have no wardrobe, scenery or props, and are placed in the embarrassing position of appearing to be either unobliging or unwilling, and finally consenting give but a poor imitation of their regular performance and suffer accordingly.

Those who see them, perhaps for the first time, and this may include managers and agents with whom their future may mean a great deal, do not see the act at its best, and failing to make allowances for the fact that the performer is appearing at a moment's notice and without rehearsals and undervalue the act entirely.

Those of the audience who may never have seen them before do not think they are talented, and will not be attracted when the names appear in the billing before the theatre.

Whether in a cabaret, where the noises detract from an artist's work or in an unprepared appearance at a benefit or concert where rehearsals are merely perfunctory if held at all, an act cannot be presented with anything like its customary efficiency. The audience never takes this fact into consideration, but whenever a slip occurs, a point is lost, or a song fails to get over, it is the artists that is blamed and in consequence thereof suffers.

The actor's place of employment is on the stage. The better the equipment, the orchestra, the director, in fact everything connected with the presentation of his act, the more gain for the actor. With the loss of these he suffers, far more than he imagines.

BIG AD FOR EQUITY SHOW

Motion picture news reels, phonograph records and radio will advertise the coming Annual Equity Show, which will take place on May 7th at the Hotel Astor. The International weekly news reel will carry a section of film showing members of the immense Equity cast in a spectacular feature called "Outline of History of Dress." This scene was taken last week at the studios of the International Film Company. The Aeolian Company, which manufactures the Vocalion records, are preparing to record several numbers to be seen in the Metropolitan show, which will be sold throughout the country. The royalties on this record will go to the Equity Fund.

The Vocalion record will include comedy bits by Florence Moore, Raymond Hitchcock, Joseph Cawthorne and De Wolf Hopper on one side and on the other songs from the spectacular act "Babes on Broadway," which is being staged by Joseph Santley. These songs will be sung by Louise Groody, Oscar Shaw, Lillian Lorraine, Douglas Stevenson, Joseph Santley, Ivy Sawyer, Olga Cook and Bertram Peacock.

When this record is being recorded at the Vocalion laboratories the radio broadcasting stations will listen in and thus send the numbers out via wireless. An effort will be made to have the numbers wirelessed as far as Europe.

DIXEY LACKS CASH, LOSES HOME

Owing to ignorance of the law, and also the lack of $1,900 in cash last Saturday, Henry E. Dixey lost an opportunity to retain his home at Plandome, L. I., and was compelled to sell it at $6,500 less than he might have received otherwise. The home was being sold at auction under a court order, in order to permit the separation of the interests in the property of Dixey and his former wife, Mrs. Marie U. Nordstrom Dixey, professionalally known as Marie Nordstrom.

A bid of $26,500, including an $8,000 mortgage was made on the property, which was raised by Dixey to $27,000. The sale was later announced by Referee Dehrig to Mr. Dixey, for $27,000.

However, the law required a 10 per cent cash deposit, of which fact Dixey was unaware when he made the bid. He asked the referee for a half hour's delay, to permit the arrival of William A. Brady with the necessary $1,900. This, Referee Dehrig stated, could not be permitted under the law, and the property had to be offered for sale over again. The earlier bid of $26,000 was not repeated and the property was sold to Mrs. Ernest Strong for Mrs. Jane W. Jelliffe, of Plandome, for $20,000, including the $8,000 mortgage.

"LILLIES" OUT AGAIN

"Lillies of the Field," which was the attraction at the Klaw Theatre for several weeks during the current season and which closed at that house about four weeks ago, has reopened and is the attraction at the Bronx Opera House this week.

Answers to Queries

T. H.—Ed. Logan died Dec. 31, 1897, at Fort Wayne, Ind

X. O.—Bert Baker and Babe La Tour were with "The Bon Tons."

Rex—There were three "Barnum Fires" in New York: July 13, 1865; March 2, 1868; and Dec. 24, 1872.

Drew—Nancy Boyer produced "The Heart of Springtime" at the Post Theatre, Battle Creek, Mich., Oct. 13, 1911.

Army—The number of officers and men in the U. S. Army on June 30, 1897, were: Officers—2,179; enlisted men—25,353.

Dix—Wm. Hanlon of the Hanlon Brothers was killed by a fall from the trapeze, July 13, 1891, at Clinton, Iowa.

Legree—Milt. G. Barlow retired from the Primrose and West Show to play the part of "Uncle Tom" with Al. W. Martin's Co.

M. C.—John L. Sullivan boxed Charley Mitchell at Madison Square Garden, New York, on May 14, 1883. Capt. Williams stopped the bout.

Kirk—Wilson Barrett produced "The Color Sergeant," "Chatterton" and "A Clerical Error" at the Star Theatre, New York, Oct. 23, 1886.

Surprise—"MonteCarlo" was produced by E. E. Rice and Max Bleiman at the Herald Square Theatre, New York. Marie Cahill was in the cast.

Empire—"Sowing the Wind" was originally acted at the Comedy Theatre, London, England, Sept. 30, 1893, and in America at the Empire, New York, on Jan. 2, 1894.

A. Y. P.—Harry Coffin played the rôle of Dannie Dixon in "The Land of the Midnight Sun" at its original production at Ross's Theatre, Hoboken, N. J., Sept. 14, 1893.

R. E.—Levi J. North, turned the first somersault ever accomplished on the back of a running horse in 1839, at Hanley, England. He performed the feat in the United States in 1840, with Welch and Bartlett's Circus at the Bowery Theatre, New York.

ZIP—The Victoria Loftus Troupe which arrived in New Zealand, Australia, in 1879, included Walters and Kelly, Harry Le Clair,, Rickey and McCarthy, Gilbert Sarony, George Atkins, Victoria Loftus, Minnie Esmond, Ada Freeman, Violet Elwood, Genevieve St. Mark, Emma Du Bois, Nettie Ellis, Eva Wilton, Minnie Leslie, Ella Lafavre, Prof. J. C. Clough, leader. J. Chas. Davis was manager.

25 YEARS AGO

Milnes Levick died at New York City.

A bicycle show was held at the Exposition, Minneapolis.

Tim Murphy and Dorothy Sherrod appeared in Vaudeville.

Geo. V. Connors joined the sideshow with the Ringling Brothers Show.

Grant Memorial Day was observed in New York State on April 27.

The New Edison Projecting Kinetoscope was selling for $100 complete.

Evans and Vidocq and Lillie Laurel appeared at the Orpheum, San Francisco.

Hilda Clark alternated in the prima donna rôle with Alice Nielson with the Bostonians.

Rialto Rattles

VAUDEVILLE PROVERBS

There's many a slip
On the small-time trip.

ANSWER TO CORRESPONDENT

No; the fact that a performer is booked solid does not mean that he is a bonehead.

SUCH IS LIFE

A man doesn't realize how well off he is until his income tax comes due,—and then he regrets it.

NOT PART OF HIS TRAINING

Jack Dempsey evidently went over to England to reduce weight, for during his very first week there, he dropped a few pounds at the King's Races.

IT MADE HIM SAD

Said the actor, the summer is here,
It's bound to be hot, I fear;
It's not for to giggle,
For how can one wiggle,
Without any gin, wine or beer.

OFFICE BOY LYRICS

There once was a man named Walter
Who tried vaudeville to alter;
He tried to produce,
Said what's the use,
And hanged himself with a halter.

YES 'TIS SO

It's easy enough to be happy
When your act is scoring high;
But the man worthwhile
Is the one who can smile
When the crowd yells, "Can that guy!"

HEARD AT THE PALACE

Sweet young thing; to escort:—"Why do all blackface performers remove their wigs at the close of their act?"

Wise escort (who is in the know):—"Maybe they used to be female impersonators."

BEST OF ALL IT'S TRUE

An Irishman went into a Broadway music shop the other day.

"I wanta a record by Al," he said.

"Al," inquired the puzzled clerk. "Al who?"

The Irishman thought a minute. "I know," he exclaimed, "Al McGluck."

IT'S TOUGH

When a music publisher pays $500 to a Broadway star to introduce and sing a certain song at the premiere of the star's musical show, and the star "don't" sing it.

And the twenty-five cents for the star's telegraphed apology makes it an even $500.25 that the publisher can deduct from his income tax.

SINGING PORTERS

Now that the Pullman Porters have been organized into quartets to entertain passengers, watch the song-pluggers begin hanging around railroad terminals, just as though they were stage doors.

Music-publishers' representatives will have to get an O. K. from the engineer before being allowed to speak to a porter.

A plugger won't invite a porter to lunch in order to get him to sing his firm's number, because he'll have to invite the entire quartet before the number can be placed.

Appointments to "come down and hear the number" will have to be made in accordance with the timetable.

Spotlights will now be installed in all Pullman cars to please temperamental porters.

Bass solos will be rendered only when trains are going through a tunnel.

When crossing a trestle, the quartet will deliver "Asleep in the Deep."

LONDON PARIS **FOREIGN NEWS** SYDNEY MELBOURNE

THEATRE MEN CALL BIG MEETING TO PROTEST AGAINST WAR TAX

Entertainments Tax Blamed for Slump in Theatre Business Which Has Reached Lowest Point in Years—Managers Want Tax Entirely Removed or Reduced

LONDON, April 24.—A call for a mass meeting of representatives of all branches of the theatrical profession to be held on Friday, April 28, has been issued, and from the enthusiastic manner in which the call is being answered, it is believed that one of the largest gatherings of theatrical people ever assembled will be held.

The Variety Artists Association, the Theatrical Managers' Association, Provincial Entertainments Proprietors' and Managers' Association, Ltd., the Association of Touring Managers and others have announced their intention of attending.

The object of the meeting is to protest against all forms of restrictive and prohibitive legislation which are injurious to the entertaining profession and curtail the legitimate enjoyments and essential freedom of the people.

Also to emphasize the fact that when heavy taxation is necessary the pleasures of the tax payers should only be taxed as a last resource, and that restrictions on enjoyment breed discontent which is the cause of industrial strife and depression.

The enormous amount of money collected through the Entertainments Tax for the 11 months which ended on February 28 reached the figures of £9,327,800 as against £10,678,000 for the corresponding period of last year.

This in itself alone should convince the Chancellor of the Exchequer the need for immediate revision, say the managers.

Estimating the tax on theatre admission prices as 20 per cent, the great decrease of income amounting to £1,350,200 gives some idea as to the great drop on theatre receipts. Many millions less were spent in the theatres this year than last year and from all indications a still further drop for the coming year can be looked for.

The question of revenue, in the minds of the managers should be looked upon as a secondary matter, when the imposition of a war tax threatens to imperil a great industry and this, it is believed is the present condition of the theatrical business.

While scores of managers insist that the tax should be entirely removed, others, believing that some revenue from the theatres is necessary, suggest that the tax be cut to a minimum. This they declare would not injure the government, neither would it cut down the revenue greatly, as business in the theatres would improve so rapidly that the shortage would be soon overcome.

It naturally is a matter of speculation, as to just what extent the war tax has injured the business of the theatres, but the fact remains that never in years has business been so poor in all the houses and managers looking about for the cause have almost without exception settled the major portion of the blame on the tax.

CONSIDER PRICE CUTS

LONDON, Eng., April 24.—The Entertainments Protective Association state that they have given careful consideration to the question whether prices of admission to places of entertainment would be reduced in the event of the entertainment tax being abolished. So far as any decision can be arrived at, in the absence of knowledge as to what change, if any, may be made in the present rates or grading of the tax, the association is of the opinion that, according to the alterations made, the managers would undoubtedly meet the public demand for reduced prices of admission in order to secure increased patronage of their theatres.

GULLIVER HALLS NOT TO CLOSE

LONDON, April 22.—Gulliver Halls, which includes the Shoreditch Olympia, the Islington Empire, the Woolwich Hippodrome and the Poplar Hippodrome, will not be closed down for the summer as scheduled, having been taken over by James Fortescue and Frederick Warden for a period of ten weeks, beginning May 21. Three other halls, including the Hammersmith Palace and the Willesden Hippodrome, which were also scheduled to be closed, will also remain open, having been taken over by private parties.

"WINDOWS" AT THE CORT

LONDON, April 24.—Leon M. Lion and J. T. Grein will produce John Galsworthy's new play, which is entitled "Windows," at the Court Theatre Tuesday, April 25. Lion will not, as expected, play in the piece owing to slight illness. The cast includes Marie Odette, Janet Eccles, Irene Rooke and John Howell.

200 FOR "WELCOME STRANGER"

LONDON, April 22. — "Welcome Stranger," with Harry Green in the leading role, has passed its 200th performance at the Lyric Theatre here. Miss Joan Berry is a new leading lady, having recently succeeded Miss Mary Glynne.

SCHOOL FOR BLACK MAGIC

PARIS, Apr. 17.—A new school has been founded here for the teaching of the art of "Black Magic," and guarantees to turn out accomplished and perfect magicians at the end of one year.

The school offers, at a moderate price, courses in astrology, graphology, alchemy, magic, magical biology, hypnotism, suggestion, auto-suggestion, human radiations, and the different kinds of fortune telling, including geomancy, rabbomancy and oneiromancy.

It is possible to take all or but one of the courses. This is left to the discretion of the magician-to-be.

"DECAMERON NIGHTS" OPENS

LONDON, Eng., April 24.—Princess Mary and Viscount Lascelles were among the audience who attended the reopening of the new Old Drury Lane Theatre last Thursday night. The redecorated interior of the theatre attracted much attention.

"Decameron Nights," by Robert McLaughlin and Boyle Lawrence, proved to be a rather slow entertainment, but the stage pictures designed by Joseph Harker and the melodious melodies of Herman Finck were greatly appreciated. The piece was well acted by a competent cast which included Wilette Kershaw, an American, in the part of the heroine.

"NIGHTIE NIGHT" CLOSES

LONDON, April 24.—"Nightie Night" finished its two weeks' revival run at the Shaftesbury last week, and the theatre is now dark. Within a short time it will be reopened to house "Tons of Money," which will be presented by Leslie Henson and Tom Walls, Ltd. The play has been touring the provinces lately and will have its metropolitan debut at the Shaftesbury.

TAFT GOING TO THE U. S.

LONDON, Eng., April 24.—Harry Taft, comedian and whistler, will sail for America shortly. He will play for five weeks in the United States.

"NEW WIVES FOR OLD" IS CLEVER

LONDON, April 24.—"New Wives for Old," a farcical comedy, was produced at His Majesty's Theatre last week. The play is by Eric Hudson and is in three acts.

The comedy is based on the process of rejuvenation by the insertion of monkey glands, administered as a drink, and will undoubtedly find the popular favor.

The plot follows:

Ignatius Green, an eccentric professor, appears in the house of Sir George Mytton, with a preparation he claims to affect the arteries, and the mind. But while this fluid makes the old young it results in loss of memory and sense of morality. Lady Mytton, the wife of Sir George, a hero of several "affaires d'amour," meets with a motor accident. It might be added here that the wife in question is a very severe, austere, elderly woman, with no tendencies to be young or in any way immoral, but with a clear mind. While in a state of coma from the shock of the accident the old professor administers a dose of this preparation, which he always carries with him, for such an occurrence. The lady wakes up and wanders aimlessly off, while a beautiful woman, with all the traits claimed for the doctor's medicine, appears at the hall and is greeted as the missing Lady Mytton, who, according to the servants, Professor Ignatius Green and Sir George, is rejuvenated. Complication follows complication in a most diverting fashion until the real Lady Mytton's return. It then transpires that Dr. Mytton, brother of Sir George, who runs a mental hospital in the vicinity, has contrived to introduce an actress suffering from loss of memory as the lost Lady Mytton after he has found the wife of Sir George wandering about in a state of lunacy.

His reason for doing this is to prove that there is nothing in the world that can possibly make the old young; and, as well, play a practical joke on his brother, to teach him a lesson.

Every one of the characters were genuinely portrayed. Especially so was the character of an American woman, a firm believer in Christian Science, who tries to get back the supposed Lady Mytton's memory and moral sense.

Just why they should pick on an actress as the woman to be stricken with loss of memory and moral principle is hard to fathom, but that is a minor detail.

With a little more punch the play should be able to hold in a good audience for the entire three acts, with the resulting benefit of a season or two in London.

PINERO CYCLE TO BE SEEN

LONDON, April 24.—Leon M. Lion and J. T. Grein have made arrangements whereby a presentation of Sir Arthur Wing Pinero's most famous plays will be made late in the coming fall season. The plays will be known as "The Sir Arthur Pinero Cycle" and will comprise, as aforementioned, Pinero's most successful plays.

REVIVE "WHITE-HEADED BOY"

LONDON, April 22.—The Irish Players have reviewed "The White-Headed Boy" at the Aldwych Theatre here. Sara Allgood, who heads the cast, appears in the role of Aunt Ellen which was originally done by Maire O'Neill in the production of Lennox Robinson's comedy.

BARD BACK FROM AFRICA

LONDON, Eng., April 24.—Wilkie Bard has returned after a year's absence which he spent touring South Africa, Australia and New Zealand. Bard is taking up his English engagements at once and opens at the Victoria Palace on Monday.

"ENTER MADAME" CLOSES

LONDON, April 17.—The run of "Enter Madame," starring Gilda Varesi, terminated last Saturday, and on Monday Edward Percy's new play, "If Four Walls Told," opened at the Royalty.

NEW GRAND GUIGNOL BILLS

PARIS, April 24.—The Grand Guignol Theatre renewed the bill here last week with four plays. The first, "L'Ombre d'une Fleur," shows a Chinese mandarin preparing to have his wife and her lover shut up in a coffin that is to be sawn in two. He is murdered by the old Chinese nurse shortly before the action is started, and, as a result, the two lovers are allowed to live happily ever after.

"La Kama Soutra" shows a respectable family excited to improper action by an improper book.

"La Maison des Hommes Vivants" is a disappointing dramatization of Claude Farrère's story by Pierre Rehm. An American officer, Capt. Richard, is lost in the dingy mountains of the Rhine. He has wandered off the road in search of a beautiful damsel. An old man appears and leads him to a castle where there are three old men, the oldest of which is a century and a half old. They are, we are told, vampires. By a special device they extract the blood of their youthful victims. In trying to save the life of the beautiful girl, Richard becomes their prey, and his double, created by the blasphemous old marquis, is sent back to the world to break his neck by falling down a precipice. From the noise on the stage, and the efforts of the electrician, we are led to suppose that the tower has been struck by lightning, and that the old men are destroyed. All of the characters do their best to be horrible.

The last of the four was "Madame de Rhodes, Voyante." This proved to be a skit on fortune tellers. A very unconvincing and poor bill.

CARVENTOS THEATER OPENS MAY 5

BUENOS AIRES, April 10.—The Carventos Theatre, here, which is rapidly nearing completion, has been purchased by a recently formed corporation. The theatre, which is the next largest to the Casino, the biggest house in South America, will hold nearly four thousand people.

The theatre will play vaudeville and legitimate shows. Several acts are being sent from this country by Pitrot and Seiffert, agents, to appear on the opening bill, scheduled for May 5. The house is modern in every respect. The stage, and rooms for the artists, is said to be built with an eye to the comfort of every actor.

"CORN IN EGYPT" SEEN

LONDON, April 24.—Steve Buckingham produced his new musical comedy revue, entitled, "Corn in Egypt," at the Palace, Blackhall Mill, Durham, last Monday and scored heavily with it.

The piece is by Robert Kent, with lyrics by Frank E. Franklyn. The cast includes: Hilda Paul, Robert Kent, Eric J. Boyd, Lily Belton, Beatie Scott, Frank MacDonald, Marie Archer, Peggy Vickers and Steve Buckingham.

LEGACY FOR BANDMAN SECTY.

LONDON, April 24.—The late Maurice E. Bandman, the well known impresario, left an estate amounting to £33,052, and by the terms of his will gave one-fourth of his entire estate to his secretary, Nancy Lewis, "in recognition of her long and faithful service," also all silver, trinkets and jewelry, furniture and a Renault motor car.

AMERICAN ACTS FOR HALLS

LONDON, April 24.—Alan Brooks, who arrived here last week, has been booked for the West End Theatre and will open on May 8th in his sketch "Dollars and Sense." Billy Glaxton, another American, has also been booked to open in England in July.

"ALL PUT" IS NEW REVUE

LONDON, April 24.—A new revue, produced at Balham Hippodrome and entitled "All Put," in "one twist and four spins" produced by J. Clarke has scored a decided success.

Frankie Klaussen, dancer, has signed for a musical comedy next season.

Bunny Steward has joined the "Dance Studio," a vaudeville act.

Leddy and Leddy have been given a route over the Keith circuit.

A. H. Woods has arrived in London. He will produce "Lawful Larceny."

Tyrell and Mack open on a tour of the Loew circuit at Boston on May 1.

Henry Frey, vaudevillian, has opened a real estate office at Jamaica, Long Island.

Jess Dandy has returned to the cast of "Just Married," now playing in Chicago.

Harry Puck has returned to the cast of "Tangerine," after an absence of two weeks.

Glenn & Jenkins left the bill at the Broadway last week, refusing to go on number two.

John R. Elliott, has resigned as manager of the Hippodrome, at Youngstown, Ohio.

Richard Pitrot will sail for Europe shortly, where he will open a booking office.

Julian Eltinge is headlining the bill at B. F. Keith's Boston Theatre this week.

Max Rogers is moving his offices to the Romax Building on West 47th St., this week.

John J. Earle, of Earle and Bartlett, is under the care of a physician, at the Commodore Hotel, Boston.

Bob O'Donnell, vaudeville agent, has returned to his office after an attack of bronchial trouble.

John H. Havlin, former theatre owner, is recovering from an operation at Miami, Florida.

Alfred H. White, who has been doing a vaudeville act, has joined the cast of "Abie's Irish Rose."

John Charles Thomas, the singer, is leaving for Europe in a few weeks for a long vacation.

The Mosconi Brothers are headlining the bill at the Palace Music Hall, Chicago, this week.

The Wilton Sisters, this week are appearing at the B. F. Keith, 105th St. Theatre, Cleveland.

Ray Samuels is headlining the vaudeville bill, this week at B. F. Keith's Theatre, Cleveland.

Harry A. Romm, the agent, is in Buffalo looking over several new acts. He will return this week.

Billie Shaw's Revue has been booked for a tour of the Sheedy circuit, by Abe I. Feinberg, opened May 1.

Eddie Miller, the tenor, is back in the Avon Comedy Four Act, playing this week at the Bushwick Theatre.

Billy Shone, the comedian, starts his tour of the Loew circuit on June 5th. He will play around New York.

ABOUT YOU! AND YOU!! AND YOU!!!

John Elliott's act "The Dance Studio," opened on a tour of the Pantages Circuit, last Monday, at Winnipeg.

Jack Edwards, who was with Jean Bedini's "Chuckles," opened at the Beau Arts Cafe, Atlantic City, on Sunday.

Eddie Leonard, appearing this week at the Riverside, is making his first New York appearance in many months.

Montague Love, picture actor, is headlining the vaudeville bill at the Temple Theatre, Syracuse, this week.

C. H. Morrison, the motion picture producer, is down South on a business trip. He will be back about June 1st.

Berdie Kraemer, of Daley and Kraemer, is doing a single act over the Loew time. She opened in Holyoke, Monday.

Edmund Gibson, motion picture actor of Los Angeles and Miss Helen Johnson were maried on Friday of last week.

Sam Mann, Bryan & Broderick, and **Bessie Browning** are being featured this week on the State Lake, Chicago bill.

Arthur Harris, who managed "Peek-a-Boo," this season, sailed for Europe on Saturday. Mrs. Harris went with him.

Morgan and Sanford, a new act, have been booked for a tour of the Shubert time, under the direction of James Dealy.

Leo Greenwood & Company open for a tour of the Pantages circuit at Winnipeg on May 1, in Hugh Herbert's "Oh! Boy."

Bert Levy, the cartoonist, will sail for England on May 2 aboard "Aquitania," to fill some vaudeville engagements.

Lester Allen, who, due to illness, was compelled to retire from the cast of George White's "Scandals," is again up and about.

Hackett and Delmar are doing a new act, with the Harry Walker Syncopated Serenaders, a ten-piece California orchestra.

Lucille Chalfonte, who recently completed a tour of the Shubert Vaudeville Circuit, opened for Loew at the State, on Monday.

Susan Stubbs Glover is now connected with the H. Robert Law studios. Mrs. Glover was formerly advertising manager for The Drama.

Amelia Stone is to have a part in the new musical comedy, entitled "And Very Nice, Too," which opens in Atlantic City, May 8th.

Mary Boland has been engaged to play the leading role in "The Advertising of Kate," the new play which opens in New York late this month.

Irene Castle is at Palm Beach completing the out-of-door scenes in her new motion picture play written recently by Chas. K. Harris.

Frank Goodale, formerly manager of Loew's Liberty Theatre of Cleveland, O., is now manager of the Loew house in Ottawa, Can.

Rita Romilly, who has been playing leads in the Strand Theatre, Hoboken stock company, closed on Saturday night of last week.

Harry Bewley and Company have been given a route over the Sun time. The turn is booked and managed by Tom Rooney.

Sam Howard and Helen Beth have been engaged to replace Hackett and Delmar in their old act, which will continues on the big time.

Max Hoffman, Jr., and Norma Terris have resumed their bookings as a two act. They appeared with Gertrude Hoffman at the Palace.

Will Cressy has written an interesting account of the founding of Keith vaudeville, which was published on Sunday in the Boston Sunday Post.

Fred Gray & Co., in the "New Bell Boy," featuring Jean Carpentier, opened on April 24, at Baltimore, for a thirty-five-week tour over the Loew circuit.

Mildred Harris is headlining the bill this week at Keith's, Washington. Vivienne Segal, Eva Shirley and Emilie Lee are other ladies on the bill.

Allan McQuhæ, the Irish tenor, is making his vaudeville debut in Cleveland, his own town, this week. He is appearing at B. F. Keith's theatre.

McIntyre and Heath, are continuing to do a big business in Chicago with their new musical play, "Red Pepper," which is playing at the Apollo Theatre.

Buddy Sheperd, the agent, is forming a new trio instrumental and vocal novelty, which will be seen around New York shortly under the title "Three of Us."

Georgie O'Ramey, the American actress is back in America after two years on the London stage. She has been engaged for the new Frank Tinney show.

Belle Murry, who has been playing in "Main Street," will play the ingénue roles in the Stuart Walker stock company, which opens in Cincinnati on May 1st.

Lewis Neilsen and **Company** are now breaking in "Two o'Clock," which is the act formerly done by D. D. H.? under the title of "What Really Happened."

Joe Jackson, the bicycle tramp comedian, is to sail for Europe shortly, where he will appear in motion pictures. He will return here late in the fall, and star in films.

Rockliffe Fellowes, film leading man, is to play the role of a "golf Don Juan" in "Weary Wives," a new play by Vincent Lawrence, which opens out of town shortly.

Isabel Leighton has been engaged, through the Chamberlain Brown offices, to play the lead in "The Night Cap," which is playing at the Apollo Theatre, in Chicago.

The Bennett Twins, Gladys and **Katherine,** formerly with Harry Carroll's Revue, opened at Keith's Greenpoint during the first half of this week, where they are showing their act.

George Evers, and his Merry Minstrels, have been routed for a tour of the towns in Long Island. The minstrel show will tour under the direction of Billy Hawthorne.

Guiseppe Interrante, grand opera baritone, who is appearing at the Academy of Music, Brooklyn, has opened a studio at No. 52 W. 37th Street, where he will teach voice culture.

Marion Green, who is starred with Tessa Kosta and James Barton in "The Rose of Stamboul," has signed a contract to appear under the Shubert management for the next three years.

Tom R. Braiden, is to play the role of the comedy villain in Arthur Delameter's news play, which is entitled "Her Temporary Villian." It will open the latter part of May, in New York.

Amelia Stone, Frances Kennedy, Norma Leslie, John B. Park, Alexander Clark, Wallace Lawrence and **Danny Dare** will be in the cast of "And Very Nice, Too," a new musical comedy.

Jake Rosenthal, former manager of the Woods Theatre in Chicago is in that city arranging for the opening of the Moore-Megeley summer show which comes into the Palace Music Hall on May 9th.

Dick Arnold, formerly of Arnold and Sobol, and Arch Hendricks, formerly of Hendricks and Stone, have combined in a new song and comedy offering, in which they opened out-of-town this week.

Mike Needham and wife, and Charley Kelley will go to Atlantic City for four weeks' vacation, following an operation on Mrs. Cole, of the "Tango Shoes" act. The trio will rest while Mrs. Cole recuperates.

Beth Beri, the dancer, opens Thursday in Elizabeth, N. J., at the Proctor house there, in her new vehicle which was written by Arthur Swanstrom and Carey Morgan, the writers of the De Lyle Alda act.

George Fairman, the songwriter, has been engaged by George Hoyer to stage, direct, and compose the music for his new ballet, which is entitled "The Fox Chase." The act will play the big time houses shortly.

Creatore, the band master, who finishes his three weeks' engagement at Vancouver, B. C., this Saturday, will come to New York, and will resume his usual summer concert tour with a fifty-piece band.

Davenport and Curran, are considering several offers for the services of Eleanor Wilson, who is at present prima donna of the "Tit For Tat" company, which closes next week at the Hurtig and Seamon's 125th Street Theatre.

In the cast of "Molly Darling," the Moore-Megeley show which opened on Monday night at the Ohio Theatre, Cleveland, are **Richard Carle, Polly Walker, Jack Osterman, Rose Kessner, Lorin Raker, Billie Taylor,** and **Cecil Summers.**

Senner and Weber and **Kitty Glasgow** have been signed to appear at the Casino Theatre, Boston, in the summer musical stock, which is under the direction of Billy Waldron. The acts were placed in the show by the Davenport-Curran office.

Foris & West, Mabel Whiteman & Co., Mariette Craig & Co., Florence Brady, Dan Caslar and the **Beasley Twins, Lane and Freeman, Leavitt & Lockwood, Jones & Jones** and **Helen Clarke Trio,** opened at the Columbia Theatre, on Sunday.

Page, Hack and Mack, Frank and Milt Britton, Thank You Doctor, Marion Harris, Harry Langdon & Co., Moss and Frye, William Rock and Girls, Johnny Burke, and **Walter Brown and Co.,** appeared at the B. F. Keith concerts at the New Amsterdam Theatre, on Sunday last.

Paul Whiteman

THANKS YOU!

Paul Whiteman and his Orchestra thank you for your many expressions of appreciation and good will that have done so much to contribute to their popular success!

PAUL WHITEMAN
SAMUEL LEWIS HAROLD MACDONALD
THOMAS GOTT JACK BARSBY
HENRY BUSSE DONALD CLARK
FERDIE GROFF HALE BYERS
PHIL OHRMAN ROSS GORMAN
MICHAEL PINGATORE

Paul Whiteman's Orchestra makes records exclusively for the Victor Talking Machine Company

If it's Paul Whiteman Music You May Be Sure of it.

A NUMBER of Orchestras organized and perfected by Paul Whiteman are available for social functions and contract arrangements. Write or phone for details PAUL WHITEMAN, INC., 160 West 45th Street, New York.

TWO PICKERT STOCKS ON L. I.

There are at present two companies of the Pickert Stock, both of which are playing Long Island. The companies are classed as a "North company" and a plays one bill for two weeks, jumping from the southern part of the island after the first week to the northern, and vice versa. The companies, whose headquarters are in Freeport, are transported to and from their destination by auto.

The Pickerts have no opposition in the form of stock, and little in the way of vaudeville. They will continue their operations throughout the Summer.

BENEFIT FOR NEWSPAPERMAN

CHICAGO, Ill., April 24.—A testimonial benefit will be held on April 30 at the Woods Theatre for Druary Underwood, well known theatrical and newspaperman, who has been disabled for over a year. Will Rogers, Abe Jacobs and C. S. Humphrey will have charge of the performance. Players from all the leading theatres will take part. William A. Pinkerton is chairman of the benefit.

VERDICT AGAINST COMPOSER

Armand Vecsey, composer of the music of "The Hotel Mouse," at the Shubert Theatre, and leader of the orchestra at the Ritz-Carlton Hotel, was named as debtor in a judgment for $509 filed last week by Freeman Bros., Inc., furniture dealers. This judgment was received in the City Court where Freeman Bros. brought suit through the firm of Zodikow & Wieder. It represents the unpaid balance on $1,189 worth of furniture which was sold to the composer last October for his home at No. 24 West Fifty-ninth street.

"BIRD OF PARADISE" CLOSING

"The Bird of Paradise," which has been on the road since September, closes on May 13th at the Auditorium Theatre, Baltimore. The play has not lost a week since the opening, and has made money in every stand.

The show, which is Richard Walton Tully's, will go out next season.

BISPHAM HEIRS IN COURT

In a suit to contest the validity of the will of the late David Bispham, concert, operatic and vaudeville singer, the friendly relations alleged to have existed between the singer and Mrs. Henrietta M. Ten Eyck, were aired in court this week.

Bispham inherited a trust fund of $100,000 from his grandfather, David Scull. He left the fund to his widow, a son and two daughters. The son was killed in the war and the decedent changed the terms of the will so that Mrs. Ten Eyck was made legatee of one-fourth of it. The daughters claim the change was made when their father was unsound and that Mrs. Ten Eyck is not entitled to any share in the estate.

Surrogate K. L. James A. Foley and a jury heard the testimony. George W. Blackwell, counsel for the contesting relatives, told the jury that Bispham became acquainted with Mrs. Ten Eyck in 1909 and that the meeting marked the beginning of a growing friendship between them. He stated that they met frequently in his studio and at his apartment sometimes daily and as a rule two or three times a week. Dinners and luncheons were cited by counsel as evidence of the friendship alleged.

Andrew C. Knoeller and Gwin Walker, of Yonkers, who signed the will, testified that in their judgment Bispham was mentally sound when he signed the document. Louis Frankel, an attorney of Marmaroneck, who drew the will, said that several drafts were made before the will in contest was decided on. Frankel testified that Bispham said in leaving $25,000 each to his widow and two daughters that that was "a whole lot more than they were worth."

Mrs. Ten Eyck was also left Bispham's personal estate.

"WEARY WIVES" OPENS APRIL 24

"Weary Wives," the new Vincent Lawrence play, which is being produced by Sam H. Harris and Wallace Eddinger, will open April 24th in Atlantic City, and will then go en tour.

VINE VERDICT UPHELD

The motion made by counsel for the Shubert Theatrical Company to set aside the $2,000 verdict rendered in favor of Dave Vine and Luella Temple, in the suit for damages growing out of the cancellation of the act's time on the Shubert Vaudeville Circuit because it had played the Hespe Theatre in Jersey City during a lay-off week, was denied by Judge Callahan of the City Court last week. At the conclusion of the trial of the action, which took place in March, Judge Callahan directed the jury to return a verdict of $2,000, the limit of the court's jurisdiction, in favor of Vine & Temple, and discharged the jury, on the ground that only a question of law, and not fact, was involved. Objection to this verdict was taken by William Klein, attorney for the Shuberts, who contended that from this amount should be deducted $925, which the act had earned outside of the Shubert offices. On Klein's motion to set aside the directed verdict, Judge Callahan reserved decision, which he rendered last week.

In his decision, Judge Callahan, said the Shubert Theatrical Company had failed to produce evidence showing that it is the custom in the business not to allow acts to play theatres under other managements while laying off.

Vine & Temple played the Hespe Theatre in Jersey City during a lay-off week, after coming into New York from Pittsburgh. They were then given orders by Arthur Klein, Shubert booking manager, to jump to the Apollo Theatre, Chicago, but as they had already jumped to Chicago once, they refused. They were then given written notice of cancellation, the reason given being the Hespe Theatre incident. At the trial counsel for the Shuberts tried to set up the secondary defense that Vine & Temple had breached their contract by refusing to go to Chicago, but this was not permitted by Judge Callahan. F. E. Goldsmith, of 1540 Broadway, represented Vine & Temple in this action.

At the offices of William Klein it was said on Monday that an appeal would be taken from Judge Callahan's decision, a ten days' stay of execution having been allowed. The decision in full, follows:

"Action for damages for breach of contract of employment. Defendant pleaded as a defense justification for the discharge, alleging that plaintiffs violated their contract by appearing during the term of the employment contract at a theatre situated in Jersey City which was neither owned nor controlled by defendant. The defendant therefore by indicating this particular dereliction on the part of plaintiffs, which it claimed justified their dismissal, was limited to proof of such enumerated act and could not at the trial assign a different ground for the discharge (Linton v. Unexcelled Fireworks Co., 124 N. Y., 533). Besides, it appeared from the notice sent by defendant to plaintiffs canceling their engagement that this was the sole reason assigned for their discharge. The employment contract was in writing. It provided (paragraph 6) that "the artist will not appear for any other person between the date hereof and the end of this engagement * * * in the city mentioned in paragraph 1 hereof." Said paragraph 1 provided for an engagement of twenty weeks "to be played within a period of twenty-four weeks, commencing on or about September 12, 1921, at ——— Theatre ——— to be designated and routed later." Evidence was received as to the routing given plaintiffs by defendant. Such routing did not include any theatre in Jersey City, and defendant conceded it had no theatre there. During one of the "lay-off" weeks, when defendant had provided no work for plaintiffs, they admittedly appeared in a theatre in Jersey City, and it was for this appearance that they were discharged. It is clear from the contract of hiring, as evidenced by the writing and the testimony adduced to complete the same, that the prohibition against plaintiffs appearing for persons other than defendant was limited to the cities where defendant owned or operated a theatre or had or could route plaintiffs. As Jersey City was not included therein, plaintiffs did not violate the terms of the contract by their appearing during one of the four "lay-off" weeks when defendant provided no work for them. Defendant attempted to prove a general custom in the theatrical profession under which artists were prohibited from playing at *any* place during the "lay-off" weeks. The proof offered, in my opinion, was too meagre to establish prima facie the existence of any such custom; but, assuming that it was sufficient, it could not bind plaintiffs, for the reason that it was contradictory and in violation of the express terms of the contract under which the artists were restricted from appearing for persons other than defendant only in the cities mentioned in paragraph 1. Motion to set aside directed verdict denied. Ten days' stay of execution to defendant."

NO SUCCESSOR FOR MARY GARDEN

CHICAGO, April 17.—Although rumors continue to be heard that Mary Garden will resign her position as director of the Chicago Opera Company and that Giorgio Polacco will take her place, Samuel Instull, president of the Civic Opera Association, the new name of the Chicago Opera Company, stated on Saturday that such reports were unfounded. Mr. Instull issued a formal statement, in which he said that in the event Mary Garden resigned the executive organization would be of an entirely different nature than at present. This vague statement is taken to mean that a committee will govern the destiny of the opera company.

Polacco is said to have refused to accept the position of director of the opera company last year when it was reported that Mrs. Edith Rockefeller McCormick offered it to him.

Instull's statement read:

"There is no foundation whatever for the statement in a Chicago newspaper this morning as to Giorgio Polacco being the new general director of the Chicago Opera Company. No one has been discussed to take Miss Garden's position in the event of her retirement and, as a matter of fact, the executive organization will be an entirely different character should Miss Garden retire.

"In any event, before the subject of organization can be sonsidered, the $500,000 guaranty fund has got to be completed, and to do this a substantial amount of additional subscriptions is required."

MUSIC WEEK PLANS ANNOUNCED

Detailed plans for Music Week, to begin April 30 and continue for seven days, were announced this week. They include:

Massed singing of Sunday School children in the meadow opposite the Mall, Central Park, Sunday afternoon, April 30.

Concerts in four armories in New York and Brooklyn, May 1 and 2.

Recital by New York City Federation of Women's Clubs, Hotel Astor, May 5.

Peace pageant, Central Park, and concerts by Girl Scout troops, Brooklyn, May 6.

Scores of recitals and musicales are to be given throughout the city during the week, with special exercises by civic organizations and church associations.

GILMORE BALLETS BOOKED

The Ethel Gilmore Ballet, which has played the Keith time throughout the country, is to play return dates in all of the houses and, as well, will have a number two company on the Loew time. The ballets are both rehearsing at present and will open on their respective routes in a few weeks. Arthur Seiffert is to be the manager and musical director for the Keith company.

Marjorie Avery and Virginia Marshall have been engaged as premier danseuses.

GENERAL TEAM TO PLAY

The annual baseball contest between the married and single male members of the General Phonograph Corporation's staff will take place next Saturday afternoon, April 29th, at Van Courtlandt Park. Paul Baerwald, head of the Eastern Sales Division, is expected to repeat as star performer of the afternoon when he will cover first and second base for his team as well as pitch.

Its three O' clock in the morn - ing We've danced the whole night thru
THIS YEAR'S BIG WALTZ HIT IS
"You can't go wrong with any Feist song"
"Three O'Clock in the Morning"
That Entrancing Melody You Hear Everywhere
HEAR IT NOW

SAVAGE ANSWERS LYDIA'S SUIT

PITTSBURGH, Pa., April 24.—In his answer filed last week to the suit brought here against him for $26,000 by Lydia Lipkowska, who played Sonia in "The Merry Widow," Henry W. Savage, producer of the show, and who revived it this season, alleges that the prima donna broke her contract when she quit because he would not grant her an increase in salary of $250 a week. In her suit, filed when "The Merry Widow" was playing here, Miss Lipkowska alleged that she had been dismissed from the company without cause and that her contract still had twenty-six weeks to run, at $1,000 per.

In his answer to the suit, Savage stated that he did not give permission to the singer to play three performances with the Chicago Grand Opera Company, as she claimed, and he further alleged that she was already under contract to the Music League of America, which gave this organization exclusive right to her services.

It was in Washington, D. C., last November, that Miss Lipkowska was first absent from the cast of "The Merry Widow." She created some amusement in that city when, on a Tuesday, she called at the White House and paid her respects to the President and Mrs. Harding, expressing her regrets that she had not been allowed to sing in the Monday night's performance at the National Theatre which they had attended, an understudy, Dorothy Francis, singing her role. The President told the singer that he was indeed sorry he hadn't had the pleasure of seeting her in the role of Sonia.

On Tuesday Miss Lipkowska refused to appear in "The Merry Widow," and on Wednesday also. But on Thursday she returned to the company. The show then went on tour, but it was only a short while before diplomatic relations between herself and Savage were broken, and suit filed against the producer.

STAGE MANAGER INJURED

CHICAGO, Ill., April 24.—Arthur Hurley, stage manager of "Anne Christie," at the Cort Theatre, was painfully hurt Friday when he was run down by a motor truck. He was taken to the Passavant Hospital, where his injuries, which were mostly about the head, were treated. It was first feared that his skull had been fractured, but upon closer examination it was found that he was only painfully bruised.

SELECTING PLAY JURY

The voluntary censorship plan waits on the selection of a panel of representative men and women from which the juries which will decide the fate of all plays complained against will be chosen, and, although a meeting was held last week on the representatives of the organization interested in the plan, nothing constructive was accomplished, due, according to Owen Davis, one of the originators and sponsors of the movement, to the absence of the committee appointed by the Producing Managers' Association. Another meeting was held on Monday night at the rooms of the Society of American Dramatists and Composers on West Forty-fifth Street.

"The jury list will be reduced at the meeting to be held tonight," said Mr. Davis on Monday. "At our meeting last week nothing was accomplished because the producing managers were not represented and it will be impossible to begin even the job of settling on the panel unless the producers are on the job and in full accord with the rest of us. They will have their representatives at the meeting this evening, and by the time we get through I don't suppose there will be many more than 100 names on the list. The 100 or so finally agreed upon will be communicated with by letter and asked whether they care to accept the responsibility. We will wait for these acceptances, for they will constitute the solid basis of our panel. Then we will go ahead with a fresh list of names, another 300 or more."

The jury system of censorship of the stage in New York City will not be inaugurated until next season, it is said by those interested in the new plan. It is known that several important members of the P. M. A. are against submitting the destinies of their productions to the fate ordained by a jury composed of 12 men and women. There is no way out for them, however, as the P. M. A. has ratified the plan. Even if a member wanted to resign he would still have to abide by this ratification as, according to the constitution of the P. M. A., resignations do not take effect until six months after they are offered.

TWINS LEFT ONLY $400 CASH

CHICAGO, April 24.—Rosa and Josefa Blazek, the Siamese twins, left an estate of $400 cash, according to a petition for guardian letters filed in the Probate Court here last week.

At the time of their death, it was said that the twins possessed a fortune, both in America and Bohemia, their home.

MUSIC CENTER BILL APPROVED

ALBANY, April 17.—Last week, in this city, Governor Miller gave his approval to the Donohue Bill, which is for the creation of a great music center in New York City, and authorized the city to acquire a site for a building to be used "for the advancement of music, drama and other arts."

Mayor Hylan, as already announced, approved of the measure some time ago, at the close of a hearing at which Otto Kahn and many other prominent patrons of music and the arts, leading musicians and artists had indorsed the project as a progressive step in the field of art. The suggestion was made that a committee of leading citizens be formed to take charge of the undertaking, and, now that the Governor has put the law on the books, it will probably be done.

The bill specifically empowers the Board of Estimate in its discretion to acquire a site, no limit being put on the expense, for a building to be used for the advancement of the arts. The city may acquire the site by gift or purchase or condemnation and set aside for a building or buildings, "the same to be erected with money raised by private donations and endowments."

Into this temple are to be gathered numerous musical and art societies and there is to be provided the opportunity for every ambitious student to acquire information and get training. The Board of Estimate is to be the agent for the erection of the building but is not to pay the cost of erection or maintenance. The Board also may make contracts with persons or societies for use of the building.

SPRING FESTIVAL CONCERT

Mrs. Charles H. Ditson has arranged a spring festival concert to be given tonight (Wednesday) in the Town Hall by the Music School Settlement, the proceeds of which will be devoted to giving musical instruction to children who cannot afford expensive teachers. The participants will be pupils of the settlement and the music will be by their orchestras, ensembles and soloists under the direction of Mr. Melzar Chaffee. The school is at 55 East Third street and among the officers and directors are Mmes. Frank B. Rowell, Willard Straight, Frederick Trevor Hill, Junius S. Morgan, Ethelbert Nevin, Howard Mansfield, M. Barnes Schirmer, George L. Nichols, Misses Elizabeth Meeker, Alice Miles Carpenter, Laura J. Post and Agnes G. Troup.

NOVEL AMUSEMENT RESORT OPENS

MONTICELLO, N. Y., April 24.—"The Parisien," a novel amusement place here has opened and is a combination dance hall and vaudeville house. Six acts are booked for the house and between the shows and acts there is dancing.

A nine-piece orchestra has been engaged.

SHAW PLAY CLOSING

"Back To Methuselah," continues two weeks more at the Garrick, making way for Arnold Bennett's comedy, "What The Public Wants" on May 1. The Shaw play will, after a nine weeks run has been performed in its entirety just 25 times to the 72 of an ordinary play.

"NIOBE"
"America's Aquatic Marvel"
AT
B. F. Keith's Palace Theatre This Week
DIR. BERNARD BURKE

Ed. F. SENNA AND STEVENS Gus
FUN IN THE CHINESE LAUNDRY
LOEW CIRCUIT Direction MARK LEVY

MELODY LANE

RELEASE DATE AGREEMENT FOR RECORDS TO BE PUT TO TEST

General Phonograph Corporation Announces That It Will Release Two Records on Date Ahead of Time Set By Publishers—"Rosey Posey" and "Georgia," the Songs

The exact status of the so-called "deferred release date" agreement between publishers and mechanical companies, which has been a source of constant confusion, may be determined in the near future by the action of the publishers against the General Phonograph Corporation who released "Rosey Posey" and "Georgia" on Okeh records late last week, which is in advance of the date set by the respective publishers. The Okeh company declare the move was deliberate and that they want to test the release date arrangement as well as have it clearly defined. They believe that either favoritism is being shown by the publishers, or that the whole idea is a joke and not practical.

When interviewed by a reporter for the CLIPPER, assistant general manager of the Okeh record division, R. S. Peer, who has charge of the release of records, said that the General Phonograph Corporation was in favor of a deferred release date, provided that the publishers maintained it in all cases. But so far as he could see, the publishers have failed to do so. Mr. Peer cited an instance of "Pick Me Up and Lay Me Down in Dear Old Dixieland," published by Waterson, Berlin & Snyder, and released by the Columbia Graphophone Company about the 20th of April, when the date set for general release was May 1. "I heard that the Columbia had the song listed in their advance notices to dealers" said Peer, "and went at once to see Mr. Douglass of Waterson, Berlin & Snyder. This was on the 15th of the month, and he assured me that under no condition whatsoever would the Columbia release the song before May 1. Five days later, on the 20th of the month, 'Pick Me Up and Lay Me Down in Dixieland' was on sale, and here is the record." He held up a Columbia disc of the song in question.

"At the same time that Mr. Douglass was assuring me that the song would not be released until May 1," continued Peer, "as I subsequently learned, the song was being advertised by the Vocalion Company in Chicago as their best seller. Where do we get off with our dealers, and what about an investment here of more than a million dollars. We've been the goat on several such occasions and we do not intend to have our dealers say 'Late again' with any of our records." He also cited other similar cases where mechanical companies had violated deferred release dates to the detriment of Okeh record business.

Mr. Peer further alleged bad faith on the part of publishers in order to favor one company or another and quoted Section 1. E. of the Copyright Act of 1909, pertaining to mechanical reproduction of musical compositions which he said had nothing in it in regard to a release date as set up by the publishers. The date set for the release by Witmark & Sons, of their song "Rosey Posey," is May 15, and Leo Feist, Inc., set May 1 as the date for the release of "Georgia." When Mr. Peer was asked whether either of these firms had taken any action regarding the Okeh premature release, he smiled and said that Mr. York of Witmark & Sons had "knowingly acquiesced" to the release for one, and that he believed most publishers really did not want the deferred release date, if the truth were known but wanted the benefit of a release by another company who could not get numbers out as fast as other firms could.

At the offices of Waterson, Berlin & Snyder, it was learned that W. G. Douglass, who has charge of the firm's mechanical work was out of town, and that the release of "Pick Me Up etc.," by the Columbia company, although regretted by the Columbia and all concerned, was due to a mistake on the part of the Vocalion company. The Vocalion laboratories at the time was in charge of George Sheffield, since replaced by Cliff Hess. Mr. Sheffield it seems had made an error in releasing the song, having confused it with another song, according to Waterson, Berlin & Snyder.

R. F. Bolton, in charge of the Columbia record laboratories, when asked about the Columbia Graphophone company's premature release of songs, said that songs are sometimes recorded at the laboratories and although marked for future release, may by mistake be released too early. He also acknowledged that the Columbia had made "honest mistakes" in regard to the deferred release date in the past but that now things were getting straightened out. He believed the plan to be practical and as far as he knew, the Columbia people were perfectly willing to abide by the date set by the publishers.

Just what action may be taken by music publishers to maintain their deferred release date arrangement is problematical. E. C. Mills, chairman of the Executive Board of the Music Publishers' Protective Association, did not think the situation had as yet become acute and said that if the publishers of the two songs released by the Okeh hadn't taken any action, that they probably wouldn't unless things grew worse. The action of course would have to be independent efforts on the part of the publishers. He also said that publishers if they wanted to might use the "compulsory license clause" of the copyright act which gives the publisher the privilege of, for one thing, the right to have an accounting on the 20th of the month, following the recording of his numbers and payment made in thirty days, instead of the quarterly payment of royalties, etc.

Several record companies release their regular monthly list, including among them records which are marked with a future release date on the list. Dealers are supposed to hold them in their stores until it is permissible to sell them. This, and the sudden change of date that some publishers make are other objectional features of the so-called deferred release dates, the practibility of which may soon be tested by the publishers if they take action against the General Phonograph Corporation who has given them a chance to force the issue.

RICHMOND OUT OF HOSPITAL

Maurice Richmond is out of the hospital, where he spent several weeks as a result of a nervous breakdown, and is back at his desk at the Richmond Supply Corporation's offices. Mr. Richmond was taken ill after his return from an extensive trip on the road for his firm, which was newly organized recently, and the nervous trouble that set in is believed to have been due to overwork, Mr. Richmond doing an unusual volume of business on the road.

EDDIE LEWIS WITH FISHER

Eddie Lewis, well known in Chicago music circles, is now manager there for Fred Fisher, Inc., with offices and a staff in the Grand Opera House Building. Lewis was formerly for six years with Harry Von Tilzer as Western representative.

RADIOS MUST PAY MUSIC TAX

Free radio concerts will soon be a thing of the past, the first step toward making it a paying proposition having been taken last Thursday night when the Board of Directors of the American Society of Composers, Authors and Publishers held a special meeting and adopted a resolution prohibiting radio broadcasting stations from sending out copyrighted music belonging to members of the Society, without the payment of a performing rights license fee.

According to J. C. Rosenthal, General Manager of the Society, Nathan Burkan, general counsel of the A. S. C. A. P., has advised them that the broadcasting of copyrighted music belonging to members was an infringement if performing rights were not paid.

The corporations operating broadcasting stations now number over 200, said Mr. Rosenthal, but that about three of these were real big radio companies and these have expressed a willingness to pay the Society an equitable fee for the rights of performing copyrighted musical compositions.

When asked how such an arrangement would work, Mr. Rosenthal said that it would probably take a short while before a suitable plan was worked out, but that certain broadcasting companies to have the exclusive right to send out radio concerts over a certain territory would be the most simple and desirable plan. However, several other ideas are under consideration.

The possibilities of the revenue that might be derived from radio concerts are almost staggering, and unlimited. That the day of the free concert should pass is inevitable, and to be expected.

Probably the three largest broadcasting operating corporations by far are the Westinghouse Company, the General Electric Company and the Radio Corporation of America.

MUSIC CASE POSTPONED

The trial of the injunction suit brought by Shapiro, Bernstein & Co. against M. Witmark & Sons over the publication of the music of the Pat Rooney show, "Love Birds," written by Sigmund Romberg and Ballard MacDonald, was adjourned on Monday in the Supreme Court by agreement of the attorneys for both sides, by reason of the fact that Romberg, important witness in the case, is leaving for Europe this Wednesday. The trial of the action will not come up until October. This suit was commenced last summer, Shapiro, Bernstein & Co. alleging they were entitled to an accounting of the profits due from the publishing of the "Love Birds" music, as they claimed the publishing rights of all music written by Romberg. The plaintiff is represented in this action by Alfred Beekman, of the law offices of House, Grossman & Vorhaus, and the defendant by Nathan Burkan.

"DARDANELLA" CASE STILL ON

The trial of the action brought against Fred Fisher, music publisher, by Felix Bernard, author of "Dardenella," for royalties the song hit earned, after being held for over five days, was adjourned last Tuesday until this Wednesday. F. E. Goldsmith, attorney for Bernard, denied on Monday that a settlement out of court had been arranged, although he would not say that such a settlement would not be arranged. Nathan Burkan represents Fisher in this action.

LOU DAVIS CELEBRATES

Lou Davis, with the aid of many song writers and other well-known Broadwayites, celebrated the formal opening of the wholesale business of Davis, Sr., in West Fourteenth Street, Saturday night. Later a dinner was held at Murray's Roman Gardens, with a number of theatrical folk present.

BLAMES DEALERS FOR SLUMP

In his annual letter to the Convention Number of a music dealer's trade paper which Charles K. Harris will contribute shortly, Mr. Harris will severely arraign the "average dealer" who fails to co-operate with the publisher and whom he blames for being one reason of the unprecedented slump which has overtaken the music publishing industry. He also predicts a possible direct mail order business between buyers of sheet music and publishers.

This year's letter was inspired, Mr. Harris said, by a communication he had just received from a dealer to the effect that he did not want any more new numbers sent to him, for he was going to try and sell the songs now on hand first. This according to Mr. Harris is the most foolhardy thing a dealer could do and is in the class of the dealers' idea of selling and handling "hits" only. For if the dealer handles standard stuff which always sells, it is one thing; but to think that the music buyers want to see the same songs on the counters day after day is poor business indeed. New songs all the time is the life of the trade and as has been said before, it would pay any retailer to burn up his dead stuff which does him no good, and buy the new songs which will sell and bring in some revenue.

"The dealer nowadays," said Harris, "fails to give the publisher any worth while co-operation, in the line of window displays, a bit of advertising, or to the extent of showing some sort of enterprise. To sit back and wait for the publisher to make 'hits' at great expense and buy those numbers only is surely a one-sided affair. In the first place the life of a hit number is unusually short. At one time dealers claimed that the five and ten cent store competition was too much for them, now they are out of the way and the dealers find other things and excuses to blame for their lack of good business judgment.

"The time will come," continued Harris, "when publishers will reach the stage of selling direct to the consumer by mail, over the unbusiness-like dealer's head. We receive many letters and money for requests for some of our songs, but we always send it back when it is possible to have the customer buy through a dealer. However, I am seriously thinking of sending out a list of my numbers to consumers in different localities and sell direct to them. If one publisher starts it, the rest will soon follow, and the dealers are slowly but surely driving the publisher to take such an unusual step."

NEW BILL AFFECTS MUSIC MEN

On behalf of the Music Publishers' Protective Association, and eighteen other trade associations, Representative Andrew J. Volstead introduced a bill in Congress (Resolution 10159) making it a misdemeanor to bribe anyone in connection with the sale or exploitation of a commodity, and punishable by a fine of $3,000, or two years in prison or both.

Music publishers will be affected by the bill in that they will be committing a misdemeanor by bribing any singer or orchestra to sing or play a selection. Although the practice of paying vaudeville singers and others to use certain songs is not in keeping with the by-laws of the M. P. P. A., it is generally known that many ways have been found to get around the rule, such as paying orchestra leaders for special arrangements and other similar schemes.

CAINE IN ATLANTIC CITY

S. C. Caine of the S. C. Caine Publishing Company, left for Atlantic City with a staff, to plug the firm's numbers for the coming week.

LEE DAVID HAS A SON

There were unusual doings at B. D. Nice & Co. the other morning when Lee David, composer, walked in and with a smile said, "It's a boy."

BURLESQUE

COL. OFFICIALS HOLD BIG MEETINGS

MAKE PLANS FOR NEXT SEASON

Two big meetings were held in the offices of the Columbia Amusement Company last Thursday. The first meeting started at eleven o'clock in the morning, was for the directors. All were present with the exception of Jules Hurtig, who was away on business. The afternoon session was for the producing managers, which started at two o'clock and lasted until after five.

Sam A. Scribner presided at both meetings. It was learned that after regular routine of business of the directors considerable discussion took place about the policy of the circuit and shows for next season. It was decided that a higher standard of shows must be given and the sameness that has appeared in the past season and many other seasons must be eliminated. such as musical numbers, bits and scenes.

It was also decided that a number of new producers would appear on the circuit next season—in other words, the injection of new blood with new, up-to-date ideas.

As announced in last week's issue of the CLIPPER, Sim Williams and Rube Burnstein would have shows on the Columbia circuit. This was verified, but the franchises then stated have been changed. Williams will have the franchises this season operated by Jacobs and Jermon under the title of the "Bon Tons" and Bernstein will operate the franchise that was held by Billy Wells, under the title of the "Sugar Plums." It could not be learned who would operate the two Herman Fehr franchises next season, which I. H. Herk operated this year. Jean Bedini, as announced several months ago in the CLIPPER, will also have a show on the circuit. Eddie Daley will be another new one on the Columbia Circuit. Arrangements are under way for him to operate the franchise that Jacobs and Jermon operated this season. Sam Sidman will return, it is said, to burlesque next season on the Columbia Circuit, but it could not be learned Monday what show he will have.

It was also announced that the Columbia Circuit are trying to get rid of some of their houses they now control or have under lease. The Gayety and Star of Brooklyn, owned by Hyde & Behman Estate, which have three years more to run on the present lease, are two. The Gayety, Baltimore, one of the first houses the Columbia Amusement Company ever built, is another, and the Capitol, Washington, is the other. It is said that deals are pending for all four of these houses and most likely they will be closed this week.

At the producers meeting, in the afternoon, among other things that was decided on was that every show must start out with new equipment. That the shows can carry sixteen girls or more. The limit for salaries was taken off for the chorus. The managers can pay the salaries they deem fit. A ruling of twenty-five dollars decided on some time ago was cancelled. The girls are all to wear silk tights, no more cotton tights. This is one of the best things they could have done, as there is nothing that looks so bad as girls wearing clumsy cotton tights.

It is said that the top price in burlesque next season will be seventy-five cents at all burlesque houses at night, and the matinee top price will be fifty cents.

GENE MORGAN IN VAUDEVILLE

Gene "Rags" Morgan, who closed with "Step Lively Girls," last Saturday night, opened Monday at Perth Amboy in his black face "single." He is represented in vaudeville by Fitzgerald and O'Donnell.

DISCUSSING THE FUNDS

An informal meeting of the members of the Burlesque Club was held last Sunday afternoon.

The gathering was for the purpose of discussing the returning of the funds held in the treasury of the club for the building fund.

Certain members in the club have started a drive for the return of the moneys collected from the shows and houses one day last season, claiming it is not the intention of the club to build a club house.

The meeting on Sunday, which was attended by over one hundred members, was for the purpose of counteracting this drive and keeping the fund intact, with the idea of getting a club house in another year or so.

There is $60,000 in this fund and it will be voted on at a special meeting whether this money should be returned or not. Members whose dues are paid up will be allowed to vote only.

John J. Keit was elected chairman of the meeting.

KRAUSS CAST ENGAGED

Dave Krauss has engaged the following principals for his stock company which opens next Monday at the Olympic: Harry Steppe, Harry O'Neal, Frank Anderson, Nat Morton, Johnny Kane, Nettie Wilson, Kitty Warren and Vic Dayton. There will be twenty girls in the chorus. The rehearsals started Monday.

GILBERT AT THE HOWARD

Billy Gilbert has been engaged for two weeks at the Howard, Boston, to open next Monday. He will leave for Los Angeles, Cal., the middle of May, where he is under contract to appear in pictures. He will return East in time to start rehearsals in August.

BENTLEY'S BROTHER DEAD

Isadore Goldstein, younger brother of Harry Bentley, comedian at Minsky Brothers National Winter Garden, died at his home in New York, April 6, of pneumonia. He was twenty years of age and a non-professional.

MAJESTIC HAS BIG WEEK

SCRANTON, Pa., April 24.—The "Knick Knacks," at the Majestic, played to big business last week, the company getting for its share more than their guarantee. It's the first Columbia Circuit play in the house in eight years.

FLORENCE DE VERE ENGAGED

Florence De Vere, ingenue, has been engaged by J. Herbert Mack for next season, with his "Maids of America." Miss De Vere was with the Abe Reynolds Revue, which closed in Poughkeepsie last Saturday.

NEW ACT FOR VAUDEVILLE

Frank Silk, comedian of the "Big Jamboree" and Bob Fisher, open in vaudeville next week, in a new act. They will play the Keith Time and will open out of town.

GLADDIE RILEY AT GARDEN

Gladdie Riley, who closed with the "Bits O' Broadway" in Newark recently, opened Monday at Minsky Brothers National Winter Garden.

CONCERTS OUT FOR SUMMER

The Casino and Empire, Brooklyn, have discontinued Sunday concerts. Both houses were dark last Sunday.

EMPIRE STOCK CLOSES

The stock company at the Empire, Hoboken, closes Sunday night, after four weeks' trial.

GERARD GETS FRANCHISES ON NEW CIR.

TWO ON AFFILIATED THEATRES CO.

Barney Gerard has been awarded two franchises on the Affiliated Theatre Circuit, which is known as the Shubert Dollar Top Circuit. These franchises were given Gerard by President I. H. Herk of this circuit last Friday night.

It has not been decided at the time of geing to press whether Gerard will produce any shows on the Columbia Circuit next season or not. He is under contract with the Miner Estate to produce the two shows controlled by the estate on that circuit. This contract has several years to run. Gerard said on Monday he did not know just what was going to be done about these shows until he has a conference with H. C. Miner.

Sam A. Scribner was also in the dark as to who would produce these shows, when asked the same day.

Gerard also intends to write and produce vaudeville acts and revues next season.

On his arrival from the South last Wednesday, Gerard cancelled his "Follies of the Day" for the Summer run at the Columbia. The show will close its season at Miner's in the Bronx in a few weeks.

Jean Bedini will have the Summer run at the Columbia, opening next Monday, with his "Chuckles of 1922," with Clark and McCullough. It will be the same show that has been playing the Shubert time this season, with a few changes. This will be the third successive year for Bedini to have the run.

LAKE VIEW HOTEL OPENS

YULAN, N. Y., April 24.—Art Moeller has opened his Lake View Hotel at this place. It's one of the most popular Summer hotels in this section of the country. Moeller was manager of the "Maids of America" playing the Columbia Circuit. His show closed in Washington Saturday night. He will arrive Tuesday. Mrs. Moeller (Ruth Denice) has been here the past three weeks getting the hotel in shape for the opening. The reservations are coming in fast from show people.

"KANDY KIDS" ON B. B. O. TIME

After two weeks at the Olympic, New York, Lela Daley and her "Kandy Kids" are playing two weeks on the B. B. O. Time. They are at the Star, Brooklyn, this week, and the Gayety, next. They play a return engagement the following week at the Lyric, Newark, making thirty-seven weeks on the season with only one week lay off.

COLUMBIA CLOSES

CHICAGO, Ill., April 24.—The Columbia Theatre ended its season Sunday night with Iron & Clamage's "Town Scandals." The house will reopen early in August with Columbia burlesque. The house will be repainted and redecorated.

EMIL CASPER SIGNS

Emil Casper, blackface comedian, has signed a contract with Max Spiegel for next season, for one of the Shubert Unit shows.

VIC DAYTON CLOSES

Vic Dayton closed at the National Winter Garden last Saturday night.

WATSON'S BIG SHOW AT THE COLUMBIA BRIGHT AND FAST

Billy Watson and his "Big Show," the last of the regular road attractions for the season, is at the Columbia this week. Watson has given burlesque this season some real old-time material, such as we looked at many years ago.

Watson as "Philip Krousemeyer," with his clarinet, is the Watson of old, the same old-time funster who has been making burlesque audiences laugh for years. He was suffering with a cold Monday afternoon, but worked hard and was the leading feature so far as the comedy was concerned.

Clarence Wilbur is doing "Grogan" this season, using the same monkeyface low comedy "Tad" makeup of his predecessors, not overlooking the red wig. Wilbur does the part well.

Lillian Morette as "Babbette" the cabaret girl, is a vivacious, "peppery," chic of a girl with lots of personality, who plays the part with plenty of action.

Anette Morette as "Mrs. Grogan" has to hold herself in some, on account of the part she plays, but one can easily see she would like to step out a bit. She, too, is a pleasing little person and carries out the part very nicely.

Beatrice Harlowe as "Mrs. Krousemeyer does well. She is not new in the part, as we have seen her do it in past seasons.

Andy Smith does a "bum" in half a dozen different roles. He works hard and gets over.

Billy Lynch and Charlie Smith play the parts of Grogan's son and Krousemeyer's son.

The show runs through eight scenes in the two acts. Watson has a bright and attractive scenic production. He also has a good-looking lot of girls in the chorus, most of them small. The girls all work hard and have been prettily costumed.

The Morette girls had no trouble in putting their numbers over. Lillian sang "Kutu Ku" and "Loving Philip." Anette offered "My Tango Girl." The two together offered "Kid from Madrid" and "Wang Wang Blues."

Miss Harlowe sang "Just Like a Rainbow," "Sunday Morning" and "Malinda."

The first scene, "Boulevard Cafe" in Paris, was followed by the Garden scene. The "race track" scene at Chantilly, France, offered plenty of laughs.

The Morette Sisters offered a musical specialty in one and did well. They gave several selections on string instruments and went over very nicely. They are good musicians.

In the first scene in the second part Watson presented his old piece, "Bashful Venus," in which there was a lot of "hokum" comedy that, while old, is new to many in the audience and they surely laugh at it.

Wilbur offered a singing specialty in the first part and did well.

The Carnival Trio, Smith, Lynch and Smith, did nicely in their singing specialty.

Watson has a different type of a show than any that has been at the Columbia this season. It is a real old-time burlesque show and it seems good to see one like it once in a while. With Watson at the head of it gave the finishing touches and the atmosphere it required. SID.

CHANGES IN ROSE CAST

Lettie Bolles, Pauline Harer and Murray Bernard opened at the Hopkinson Theatre in the Joe Rose Stock Company. Emily Clark closed there last Saturday.

GIBSON IN VAUDEVILLE

Jack Gibson is working in vaudeville. He opened with Charles Drew Monday, booked by Lewis and Gordon. Gibson was with the "Big Jamboree" this season.

DRAMATIC and MUSICAL

"LADY BUG" AT THE APOLLO IS DULL FARCE SHORT LIVED

"LADY BUG," a farce in three acts by Frances Nordstrom, produced by Philip Klein at the Apollo Theatre on Monday night, April 17, 1922.

CAST

Robert Manning	Fleming Ward
Pauline Manning	Lilyan Tashman
J. Claude Ruthford	Leon Gordon
Dorothy Meredith	Leila Frost
Tutwiller Thornton	John Cumberland
Julia	Hilda Vaughn
Viddlars	Denman Maley
Marion Thornton	Marie Nordstrom
Daniel Dill	Edward Poland
Cook	Ida Fitzhugh

It is probably a fortunate thing that "Lady Bug," which happened, sadly enough, it is true, to be Philip Klein's initial venture as a Broadway producer, did not make much of a success. If it had, we might have expected that Broadway's theatres would soon be occupied by comedies written around the humorous appeal in fratricide, suicide, death by starvation, and the sinking of a transatlantic liner with thousands of souls aboard. What a sense of humor the author, Frances Nordstrom, must have to write a farce around a murderer!

The old saw to the effect that it's an ill wind and all that certainly applies to this play, however, for surely it is of great benefit to humanity to know that John Cumberland proves he can be amusing even without the aid of beds, pajamas and slamming doors. Now we shall expect to see him cast aside forever his old roles and get rid of the callouses on his knees caused from crawling under beds eight shows a week.

Marie Nordstrom, sister of the author, has the leading feminine role, that of the excruciatingly irritating Lady Bug. With a part which becomes more aggravatingly unfunny every minute of the play, Miss Nordstrom does mighty well indeed. It is to be hoped that she will soon appear again on the legitimate stage, but with a more suitable part this time.

The plot of "Lady Bug" has to do with the successful results obtained in curing a feminine faddist of her crazy notions of helping humanity. The faddist, after trying all sorts of highfalutin' cults and such to keep her husband and friends worrying about her, decides that her mission in life is to aid criminals to reform. So she brings into her home a shoplifter, a kidnapper and a poisoner to act as servants. The husband, played by Cumberland, stands for these types, but emulates the worm that turns when his silly wife brings in a murderer just released from prison. She intends to change him into a purer and better man by having pretty flowers around him all the time and decorating his room in pale blue.

The suffering husband enters into a plot with friends to cure his wife of her illusions. The murderer is bribed to pretend to kill the butler and the butler bribed to pretend to be dead. There is then a bunch of crazy running around and some very unfortunate remarks about Christian Science and the whole matter is finally solved with the re-appearance of the butler and the discovery that the murderer, shoplifter, poisoner and kidnapper are really not murderer, shoplifter, poisoner and kidnapper, but ordinary, law-abiding citizens.

MURIEL McCORMICK ON STAGE

CHICAGO, Ill., April 24.—Miss Muriel McCormick, granddaughter of John D. Rockefeller, made her first appearance on the professional stage, at this city last week. Miss McCormick made her premiere with the modern French theatre in Kimball Hall as the male hero of "Le-Passant," a one-act playlet, written by Francois Coppee.

GRAND OPERA IN PHILADELPHIA

PHILADELPHIA, April 24.—The only new attractions opening here this week are the Russian Grand Opera Company, which will play at the Forrest Theatre for two weeks, and "Welcome Stranger," playing a return engagement here at the Garrick Theatre. Business here picked up a bit last week, following the usual Holy Week slump. The other legitimate attractions playing are:

"Bombo," with Al Jolson, in its second week at the Shubert Theatre. This show is booked for one week more.

Southern and Marlowe opened the second and last week of their engagement at the Lyric in Shakespearean repertoire. There is no show announced to follow here next week.

"Liliom," the Theatre Guild success, began its fourth week at the Adelphi. One more week will be played here.

"Angel Face," the Victor Herbert operetta, began its third and last week on Monday at the Walnut Street Theatre. Next Monday night Robert Edeson's new starring vehicle, "Haunted," with Hilda Spong, will open here. This play is by William Hurlburt.

"The Varying Shore," with Elsie Ferguson, began the second week of its three week run at the Broad on Monday.

FRENCH COMPANY OPENS

The French Theatre Company, under the direction of Charles Schauten, opened a limited engagement at the Belmont Theatre, Tuesday night, in "La Rafale," by Henri Bernstein, which will be the first of their repertoire of recent French successes which they will present in the French language. Plays to be given later will be announced next week. Prices are $1 to $2.50 minus war tax.

The company includes, Mado Ditza, Theatre de l'Odeon; Madeleine Grandet, Theatre de la Renaissance; Robert Fleury, same theatre; Edmond Vallee, Theatre Femina; Pierre Durand, Theatre de l'Athene; Anthony Godeau, Theatre du Gymnase, Pierre Jacmin, same theatre; Charles Schauten, Theatre Rejane. All of the above theatres are in Paris. Two members of the company are from Brussels, Marthre Thiery, Theatre du Parc, and Gaston Durias, same theatre.

SAYS TRAVELING SHOW IS OVER

CHICAGO, April 24.—In an address delivered at the annual convention of the Drama League of America, Walter Prichard Eaton, author and dramatic critic, stated that the day of the traveling company has passed, and that the country as a whole, will never get a drama from Broadway.

America must do away with the idea that its drama must come from Broadway, and it must learn that if it waits for Broadway to send some, it will not get any. "Unless we have our own drama through individual organizations," he said, "in the medium and small-sized town, the country will enter into the dark ages, so far as drama is concerned, and there will be no drama except where it is now produced."

ROSA PONSELLE ILL

HARTFORD, Conn., April 24.—Miss Rosa Ponselle, former vaudeville singer, who was to have sung at Foot Guard Hall here last Wednesday night, was compelled to cancel the concert after she had collapsed in her apartment at the Bond Hotel, where she was stricken with an attack of acute indigestion. She is still confined to her bed. It was learned that this is the third attack of a similar nature Miss Ponselle has had within the last few months.

JACK BERTIN MARRIED

Jack Bertin who played the role of Anderson with the Eastern "Bat" company and Helen Carew, ingenue of the same company were married in Indianapolis during Christmas week. They first met during rehearsals of the play.

"THE SHADOW" AT THE KLAW—CLEVER MYSTERY PLAY

"THE SHADOW," a play in three acts by Eden Phillpotts. Presented at the Klaw Theatre, on Monday night, April 24.

CAST

Nanny Coaker	Kate Morgan
Sarah Dunnybrig	Louise Randolph
Willes Gay	Dallas Welford
Thomas Turtle	J. M. Kerrigan
Elias Waycott	Noel Leslie
Johnny Slocombe	Barry Macollum
Hester Dunnybrig	Helen MacKellar
Phillip Blanchard	Percy Waram

"The Shadow," a play of mystery in which Helen MacKellar is starring, comes at the end of a long and unsatisfactory theatrical season. Its coming, however, is welcome for the play serious and deep, is well worthy of presentation at this or, in fact, any other time.

Eden Philpotts is best known as an author, having many novels to his credit, and this fact seems apparent in his play. His style is more of the novel than the stage and the play drags in many spots as the result thereof.

The story deals with a murder mystery. Elias Waycott is accused of murder. The guilty man, however, is Philip Blanchard, who confesses his guilt to Waycott.

Waycott keeps the confession secret and goes to trial on the charge. A verdict of guilty is found against the innocent man, and expecting a confession from Blanchard, he says nothing.

There is a reason for this, he loves Hester, the wife of Philip, and for her sake he keeps quiet.

Finally, he is forced to believe that Blanchard has lied and that there is no hope in his direction.

His love for Hester is so great that he determines to clear the whole matter up and kills himself.

Helen MacKellar plays the part of Hester, who gives a good performance. Percy Waram, J. M. Kenyon, and Dallas Welford were all good.

GRACE GEORGE GOING ABROAD

Grace George, who closed her season in Chicago with "The Exquisite Hour" on Saturday, will not be seen in the play in New York this season, as she is going abroad.

She will depart to see the production of "Aimer," by George Geraldy, at the Comedie Francaise, and "La Flamme," by Charles Mere, at the Ambigu Theatre. Miss George will translate both these plays for the American stage and may appear in one of them herself. Miss George will spend a month in Berlin and Vienna looking for other material for use in this country.

FIDELITY LEAGUE MOVING

The Actors Fidelity League, which to date has had its offices and club rooms at 122 West Forty-third Street, will move about May 10 to new quarters at 11 to 17 East Forty-fifth Street. The quarters, which are on the eighth floor will include an extra large lounge room. Both the executive offices and the club rooms are finished in mahogany and new furniture has been installed.

"THANK YOU" CLOSING

John Golden's show, "Thank You," which opened at the Longacre, October 3, 1921, will close on May 6, following a seven months' run at this theatre.

The play was written by Tom Cushing and Winshell Smith.

WILDE'S "SALOME" TO BE SEEN

The Players' Forum, a new organization, will produce Wilde's "Salome" in New York on May 15th. Doraldini, the dancer will play the principal role.

MC VICKER'S THEATER CLOSING

The long and varied career of McVicker's Chicago Theatre will end on Sunday night of next week. Then the building will be turned over to the wreckers and the old playhouse will be demolished. This will mark its sixty-fourth year and in its place will be built a gorgeous two million dollar playhouse, by Jones, Linick & Schaefer.

McVicker's Theatre is the oldest playhouse in Chicago and the second oldest in America. Built in 1857, it was opened by the McVicker's Stock Company in "The Honeymoon" and "The Rough Diamond." H. A. Perry, who appeared as the Duke Aranza, was an admired actor of his day. Edwin Booth's first appearance was made here May 31, 1858, appearing in "A New Way to Pay Old Debts," followed by "Richelieu," John Howard Payne's "Brutus" and "Richard III." All the great actors of that period played at McVicker's, Edward A. Sothern making his debut in 1861; James H. Hackett, the great Falstaff of that day, in 1865, and Mrs. Mary F. Scott-Siddons in 1869. The theatre was remodeled in 1864, and in 1868 Joseph Jefferson produced "Rip Van Winkle" for the first time here. The theatre was rebuilt in 1871, at a cost of $90,000, and reopened with "Extremes" six weeks before the great fire of October 9, 1871, when it was burned with the rest of Chicago. Again the theatre was rebuilt, and reopened August 15, 1872, with Douglas Jerrold's "Time Works Wonders." In 1885 the theatre was again remodeled. On August 26, 1890, during a run of "Shenandoah," it was again destroyed by fire. It rose from its ashes on March 31, 1892, Joseph Jefferson, William J. Florence, Mrs. John Drew, Miss Viola Allen and Frederick Paulding appearing in "The Rivals." After Mr. McVicker died on March 7, 1896, the theatre was conducted by Mrs. McVicker, who, on May 1, 1898, leased it for a term of years to Jacob Litt, who, in 1902, purchased the entire property from Mrs. McVicker. It was something of a coincidence that Mrs. McVicker leased the theatre to Mr. Litt just fifty years minus a day after the date of her husband's professional debut in Chicago. The story of McVicker's Theatre would fill many a volume. All the great actors of the day appeared here for a period of forty years, most of the great names of the dramatic and musical professions having brightened the history of this house. Not only the famous stars, but many of the best known stock actors won favor here, for during the greater portion of Mr. McVicker's career the great stars were supported by the stock company of the house.

Several years ago the lease of McVicker's was transferred by Mrs. Litt to Jones, Linick & Schaefer. It was the entrance of this enterprising trio of theatrical managers into the loop. In the old days of McVicker's an audience of 2,000 people in one day was considered enormous. Today there are 8,000 people who visit McVicker's every twenty-four hours. The theatre is operated upon a continuous plan from eleven o'clock in the morning until eleven at night, presenting ten acts of vaudeville and a five-reel feature picture, it being the same sort of entertainment offered by the Loew Circuit in other cities, of which McVicker's is the connecting link in the Middle West. The present manager is John G. Burch, who has occupied that position for the past eight years. The present ground lease exceeds $100,000 a year and the profits on this theatre are said to be upward of $250,000 annually. It will be the last of the great Chicago theatres of history to be razed and its farewell week is of international significance.

"IT'S A BOY" IS NEW PLAY

"It's a Boy" is the name of a new play by William Anthony McGuire, who wrote "Six Cylinder Love." The author left on Saturday to put the finishing touches to the comedy, which Sam Harris will produce early next season.

VAUDEVILLE BILLS
For Next Week

B. F. KEITH VAUD. EX.

NEW YORK CITY

Palace—Elinore & Williams—Morgan Dancers—Van & Schenck—Lewis & Dody—Harry Langdon & Co.—Paul Whiteman & Band—Page, Hack & Mack.

Riverside—Four Aces—Cressy & Dayne—J. C. Nugent—Daphne Pollard—Wylie & Hartman—Signor Friscoe—Wm. Rock & Girls.

Royal—Valda & Co.—Foley & La Ture—Primrose & Seamon—Joe Cook—Alexander Brothers & Evelyn—Mr. & Mrs. Gordon Wilde—Van & Schenck—Edith Taliafero—Diamond & Brennan.

81st Street Theatre—Hyams & McIntyre—Sylvia Clark—Bert Baker & Co.—Kenny & Hollis—Boyle & Bennett—Willie Hale & Bro.

Broadway — Officer Hyman — Meehan's Dogs — Ruth Budd—Mr. & Mrs. J. Barry—Dooley & Sales—Shaw & Lee.

Hamilton—Billy Watson & Co.—Jim McWilliams—Riggs & Witchie—Sully & Houghton.

Coliseum (First Half)—Roma Duo—Flanagan & Morrison—Belle Baker—Walter C. Kelly. (Second Half) — McFarlane & Palace — Peggy Woods—Edwin George—Davis & Darnell.

Franklin (First Half)—Jean Granese & Co.—Hawthorne & Cook. (Second Half)—Eight Blue Devils.

Jefferson (First Half)—McFarlane & Palace—Hanson & Burton Sisters—Williams & Wolfus. (Second Half)—Healy & Cross.

Regent (First Half)—Hardy & Lavoy—Healy & Cross. (Second Half)—Julia Kelety—Hanson & Burton Sisters.

Fordham (First Half)—Peggy Wood—Edwin George—Davis & Darnell—The Stanleys. (Second Half)—Willie Solar—Walter C. Kelly—Anderson & Burt—U. S. Jazz Band.

BROOKLYN

Bushwick—Clown Seal—Dotson—Guy, Weadick & Co.—Redmond & Wells—William & Joe Mandell—Harry Cooper—Alice Brady—Walters & Walters—Shireen.

Orpheum—Willie Rolls—Russell & Devitt—Wilfred Clarke—Bevan & Flint—Julian Eltinge—Harry Jolson—Blossom, Seeley & Co.

Flatbush—Kitamura Bros.—Seed & Austin—Patricola—Muller & Stanley—Eddie Leonard.

Far Rockaway (Second Half)—The Stanleys—Jean Granese—Chic Sales.

Riviera (First Half)—Wm. Hallen. (Second Half)—Marion Harris.

BALTIMORE

Maryland—P. & J. Le Vello—Vincent O'Donnell—Bailey & Cowan—Bessie Clifford.

BUFFALO

Shea's—Les Grohs—Whiting & Burt—Bessie Clayton & Co.

BOSTON

Keith's—Van Cello & Mary—Frank Ward—Norton & Nicholson—Chas. & Madeline Dunbar—De Lyle Alda—Dolly Kay—W. C. Fields in "Golfing"—Weaver & Weaver—Gautier's Bricklayers.

CINCINNATI

Keith's—Cansino Bros. & Wilkins—Jack Inglis—Frank & Ethel Carmen—Henry Santrey & Band—Harry & Anna Seymour.

CLEVELAND

Hippodrome—Homer Romaine—Bryan & Broderick—Eddie Buzzell—Mel Klee—Van Horn & Inez.

105th Street—Polly Dassi's Circus—Pierce & Goff—Elsa Ryan—Bob Albright—Adelaide Bell & Co.—Eddie Ross—Unusual Duo.

DETROIT

Temple—Lucas & Inez—Will Mahoney—Jessie Reed—Bushman & Bayne—Alexander & Fields—The Tan Arakis—Dancing McDonalds.

GRAND RAPIDS

Empress—Lane & Byron—Nippon Duo—Local Act—Arnaut Bros.—Sally Fischer & Co.—Kitty Doner & Co.—Monroe & Grant.

LOWELL

Keith's—Wah-Letka—Byron & Haig—Liddell & Gibson—J. & B. Morgan—Leon & Vavara.

MONTREAL

Princess — Rock & Rector — Bobbie Folsom — Royal Gascoignes—Harry J. Conley & Co.—Santos & Hayes Revue.

PHILADELPHIA

Keith's—Joe Darcey—Clara Howard—Black & White—Wayne & Warren—Beaumont Sisters—Hope Eden—Kay, Hamlin & Kay—Anatol Friedland—Markel & Gay.

PITTSBURGH

Davis'—Quixey Four—John Murray & V. Oakland—Hampton & Blake—Creole Fashion Plate—Kramer & Boyle.

PORTLAND

Keith's—Claire, Vincent & Co.—Arthur Astell & Co.—Rome & Gaut—Dancing Kennedys—McGrath & Deeds—Schwartz & Clifford.

QUEBEC

Auditorium—Cleo Gascoigne—Gordon & Rica.

ROCHESTER

Temple—Spencer & Williams—Du For Boys—Toto—Gallagher & Shean—Valerie Bergere & Co.—The Norvellos—Jim Felix—Follis Girls.

SYRACUSE

Keith's—Huston Ray—Vokes & Don—Ona Munson—Wilton Sisters—Val & Ernie Stanton.

TORONTO

Hippodrome—Jason & Harrigan—Lovenberg & Meary—Mullen & Frances.

Shea's—Karoli Bros.—Ryan, Weber & Ryan—Janet of France—Singer's Midgets—Bert & Betty Wheeler.

WASHINGTON

Keith's—Frank Browne—Kane & Grant—Kay, Laurel—Herschel, Henlere—Gertrude Hoffman—Franklyn & Charles—Joe Browning—The Comebacks.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Palace—Harry Watson & Co.—Fred Lindsay & Co.—Mel Klee—Kellam & O'Dare—Blanche Sherwood & Bro.—Anderson & Yvel.

Majestic—Four Marx Bros.—McLallen & Carson—Al Herman—Leo Beers—Felix Adler & Ross.

VERSATILE ENTERTAINERS
NOEL LESTER & CO.
Al Striker, Personal Representative, H. B. Marinelle Office. Playing Keith's Houses

State Lake—Mosconis—Eddie Foy—Lydell & Macy—The Gellis—Dave Harris—Pietro—Fink's Mules.

DENVER

Orpheum—Buckridge Casey—Ruby Norton—R. & E. Dean—Weston's Models—Three Haley Sisters—Oliver & Olp—Four Ortons.

DES MOINES

Orpheum—Raymond Wilbert—Daniels & Walters—Dress Rehearsal—Keegan & O'Rourke—Bob Hall—Lockett & Lynn—Innis Bros.

KANSAS CITY

Orpheum—Ann Gray—Jim Cullen—The Storm—Lockett & Lynn—Barclay & Chain—Bostock Riding School—Raymond Wilbert.

Main St.—J. Conlan—Marshall Montgomery—La Bernicia—Jack Rose—Anderson & Graves.

LOS ANGELES

Orpheum—Berk & Saun—Adelaide & Hughes—Mrs. Sidney Drew—Ned Norworth—Espe & Dutton—Rinaldo Bros.—Mehlinger & Meyer—Buckridge, Casey & Co.

Hill St.—Modern Cocktail—Princeton & Watson—Rita Gould—Sandy Shaw—Cortez Sisters—The Duttons.

MILWAUKEE

Palace—McKay & Ardine—Carleton & Ballew—La Pilarica Trio—Neal Abel—Juggling Nelsons.

Majestic—Leo Carrillo—Lockett & Lynn.

MINNEAPOLIS

Hennepin—McRae & Clegg—Cliff Nazarro—Ben Bernie—Nat Nazarro—Patricola & Delroy—Pedestrianism.

OAKLAND

Orpheum—Travers & Douglas—Dainty Marie—Silver & Duval—Lynn & Smythe—Wm. Seabury—Alexander Patty—Valenti Brothers.

OMAHA

Orpheum—Kinzo—Harry Kabne—Gordon & Ford—Vera Gordon—Joe Rolley—Higgins & Bates—Lang & Vernon.

PORTLAND

Orpheum—Wright Dancers—Emerson & Baldwin—Olcott & Ann—Roberts & Clark—Marie & Ann Clark—Wonder Girl—Frank Wilcox.

SIOUX CITY

Orpheum—Vanderbilts—Shriner & Fitzsimmons—Nelson's Catland—Bill Robinson—The Duttons—Keane & Whitney—Melva Sisters—Hartley & Patterson—Else & Paulsen—Crawford & Broderick—Bert Lewis—Roscoe Alls—Bobby McLean.

ST. LOUIS

Rialto—Pearl Regay—Dress Rehearsal—Hayataka Japs—Robbie Gordone—Cook & Rosevere—D. D. H.

Orpheum—Rae Samuels—Rockwell & Fox—Innis Bros.—Avalons—Nathane Bros.

SAN FRANCISCO

Orpheum—Dave Schooler—Fenton & Fields—Minstrel Monarchs—Mr. & Mrs. A. Rogers—Doyle & Cavanaugh—Dezo Retter—Peggy Parker—Jimmy Lucas.

Golden Gate—Doris Humphrey—Van Hoven—Fred Hughes—Jean Middleton—Kluting Animals.

SEATTLE

Orpheum—Sheila Terry—Frank Wilcox—Wellington Cross—Janis & Chaplow—Rubin & Hall—Clinton Sisters—Frank Wilcox.

SACRAMENTO AND FRESNO

Orpheum—Laura Pierpont—Three Melvins—Gilbert Wells—Block & Dunlop—Princess Jue Quon Tai—Van & Corbett.

ST. PAUL

Orpheum—Garcinetti Bros.—Flanders & Butler—Claudius & Scarlet—Innis Bros.—Frank Dobson—Lang & Vernon—Bert Kenny.

WINNIPEG

Orpheum—Harry Carroll—Jimmy Savo—Zelaya—Fern & Marie—Bert & F. Mayo—Ford & Cunningham.

SHUBERT CIRCUIT

Week of April 24, 1922

DETROIT

Opera House—Whirl of New York.

PHILADELPHIA

Chestnut St. Opera House—Some Girl—Louis Simon & Co.—W. E. Ritchie—Julia Curtis—Calvert & Shayne—Flying Russell & Co.

BOSTON

Majestic—Midnight Rounders.

F. F. PROCTOR

Week of April 24, 1922

NEW YORK CITY

Fifth Ave. (First Half)—Beaumont Sisters—Beaggy & Clauss—Shireen—Morris & Young—Fields Family Ford—Kruger Band. (Second Half)—Haig & Levere—Bernard & Garry—Curzan Sisters—Harry Fox & Co.—Edwin George—Yvette Rugel.

125th St. (First Half)—Haig & Levere—Clemons Belling—Millard & Marlin—Ben Smith—Hugh Herbert Co.—Century Girls. (Second Half)—Springtime—Joe Darcy—Clifton & Derex—Beaggy & Clauss.

58th St. (First Half)—McFarland & Pals—Dan Fitch's Minstrels—Arthur Whitelaw—Kennedy & Kramer—Harry Breen—Overseas Review. (Second Half)—Fabor & Burnett—Helen Clark Trio—Monroe & Mae—Frances Arms—Schepp's Comedy Circus—Harry Breen.

23d St. (First Half)—Nayard Sisters—Mantell Co.—Fabor & Burnett—Morris & Shaw—Frawley & Louise—Springtime. (Second Half)—Barrett & Cuneen—Rice & Werner—Rose & Moon—Ben Smith—Dorothy South Co.

ALBANY

(First Half)—Uyeda Japs—Platt & Dorsey Sisters—Clara Morton—Berrick & Hart—Eddie Foyer—Leona Hall's Revue. (Second Half)—The Halkings—Ormsbee & Remig—Joe Cook—Alexander Bros. & E.—Norwood & Hall—Canary Opera.

ELIZABETH

(First Half)—Downey & Claridge—Lavelle & Weber—Shelby Trio—Mareen Englin—Bernard & Meyers—Telephone Tangle. (Second Half)—Raymond & Geneva—Jean Germaine—Beth Berri Co.

MT. VERNON

(First Half)—Patricola—Pressler & Klass—Bernard & Gary—Four Fords—Bob Anderson & Pony—Mary Hayden Co. (Second Half)—Olson & Johnson—Valentine Vos—Wm. Rock—Clemons Bellings—Brown & Whittaker—Miller & Marlow.

NEWARK

(First Half)—Sylvia Clark—Watson Sisters—Green & Burnett—Rose & Moon—Four Readings—Joe Darcy—Hazel & Bert Skatelle. (Second Half)—Frankie Heath Co.—Blue Demons Co.—Pressler & Klais—Leonard & Willard—Van & Tyson—Fields Family Ford—Downey & Claridge.

SCHENECTADY

(Second Half)—The Baltos—Williams & Taylor—Swift & Kelly—Imhoff Co. & Corinne—Healy & Cross—Tom Brown's Melodyland. (Second Half)—Uyeda Japs—McIntyre & Holcomb—Lillian Walker Co.—Berrick & Hart—Clara Morton—Carson & Kane.

TROY

(First Half)—Evans & Massert—Local—Ormsbee & Remig—Hans Robert Co.—Joe Cook—Alexander Bros. & Evelyn—Norwood & Hall—Canary Opera. (Second Half)—Oliver & Nerrett—Leona Hall's Revue—Eddie Foyer—Healy & Cross—Swift & Kelly—J. Singer & Dolls.

YONKERS

(First Half)—U. S. Jazz Band—Flo Brady—Willie Solar—Leonard & Willard—Bally Hoo Three—Clifton & Dorex. (Second Half)—McFarland & Palad—Morris & Shaw—Frawley & Louise—Bob Anderson & Pony—Sig Franz Troupe.

B. F. KEITH VAUD. EX.

Week of April 24, 1922

NEW YORK CITY

Harlem Opera House (First Half)—Barrett & Cuneen—Green & Lafel—Edwin & George—Paul Shine Co.—Gilfoyle & Lang—Harry Fox Co.—**Valda Co.** (Second Half)—Murray & Gerrish—Henrietta Craig Co.—Lorimer & Hudson—Billy Brady—U. S. Jazz Band—Willie Solar.

ALLENTOWN

(First Half)—Lowe, Feeley & Stella—Baxley & Porter—Robbins Family—Geo. Yeomans—Gler's Musical Ten. (Second Half)—Bert & Lemie Walton—Joe DeLier—Not Yet Marie—Mack & Holly—Welch, Mealy & Montrose.

AMSTERDAM

The Halkings—Helen Moratti—Oliver & Jerrett—Lillian Walker Co.—Gillen & Mulcahy.

BOSTON

Howard—Sherman & O'Rourke—Three Weber Girls. (Second Half)—Sawing a Woman.

Boston (First Half)—Golden Gate Trio—Sherkey, Roth, Witt—Brisco & Rauh—Liddell & Gibson—Wood's Comedy Circus. (Second Half)—Tabor & Green—Alice Hamilton—Adolphus Co.

Scolley Square—The Wheeler Trio—Keane & Williams—Perrone Oliver—Charles Irwin—Leightell Sisters Co.

BINGHAMTON

(First Half)—The Herberts—Foster & Joyce—Bergman, McKenna & Co.—Nicolai—Billy Doss—Melodyland. (Second Half)—Lutes Bros.—Young & Wheeler—Jack Trainor Co.—Sampson & Douglas—The Baltos.

BROWNSVILLE

Singer Girls—Port & Delacy—Casey & Warren—Kirby, Quinn & Anger.

BROCKTON

(First Half)—Dunham & Williams—Geo. Alexander Co.—Kim & Betty Page—Four Bell Hops. (Second Half)—Fifer Bros. & Sister.

BANGOR

(Last Half)—Celina Sicrus—Kay Nallan—Harvey DeVora Trio—Conley & Francis—Three Danois Sisters.

CLARKSBURG

(First Half)—Three Macks—Violet & Lois—Talbot & Meyers—Roy & Arthur. (Second Half)—Fields & Fink—Tuxedo Four—Four Baliots.

CANTON

Ackland & Mae—Annette—Arthur Millar Girls—Case & Mayne—Eddie Ross—Three Victors.

CHESTER

(First Half)—Wilson Aubrey Three—Geo. Welsh Co.—Jean Sothern—Glenn & Jenkins. (Second Half)—Mankin—The Prests—Belle Montrose—Melodious Six.

EASTON

(First Half)—Bert LeMae Walton—Joe DeLier—Not Yet Marie—Mack & Holly—Welch, Mealy & Montrose. (Second Half)—Lowe, Feeley & Stella—Baxley & Parker—Robbins Family—Geo. Yeoman—Gear's Musical Ten.

ELMIRA

(First Half)—Lone Star Four—Young & Wheeler—Sampson & Douglas—Making Movies. (Second Half)—Bergman, McKenna & Nicolai—Blue Cloud & Big Thunder—Slack & Faulk—Making Movies.

FITCHBURG

(First Half)—Prof. Peak's Blockheads—Jim & Betty Page—Jack Morton Co.—Joe Roberts—Berlo Girls. (Second Half)—Bennett & Lee—Hazel Crosby Co.—Marie Dorr—Cevene Troupe.

FALL RIVER

(First Half)—Leon Varvaa—Ulis & Lee—Stephens & Hollister—Corradini's Animals. (Second Half)—Laura Devine Co.—Jewell & Raymond—Bob Willis—Creole Cocktail.

GLOVERSVILLE

Foster & Joyce—Hans Robert Co.—Newell & Most—Adroit Bros.

GREENSBURG

(First Half)—Jessie Sutherland—Port & De Lacey—Claudia Coleman—Kirby, Quinn & Anger. (Second Half)—Novelty Cliftons—Three Macks—Kelon & Lee—Bradley & Ardine.

HARRISBURG

(First Half)—Joe Allen—Callan & Mathews—Fisher & Hurst—Bobbe & Nelsen—Brown's Bathing Girls. (Second Half)—Hope Sisters—Archer & Belford—Howard & Lewis—Blackstone.

HAZELTON

(First Half)—Rose Berry—Wild & Hill—The Krazy Kids. (Second Half)—Wardells & La Coste—Lawrence & Wallace—The Krazy Kids.

HOLYOKE

Levelle & Weber—Memories.

HAVERHILL

(First Half)—Pierlot & Scofield—Jewell & Raymond—Donovan & Lee—Oscar Lorraine—Pifer Bros. & Sis. (Second Half)—El Cleve—Leightell & Coffman—Jack Norton Co.—Dary & Whiteledge—Tony & George.

HAMILTON

Victoria & Dupree—Peggy Wood Co.—Grace Valentine—Elinore Williams—Fridkin & Rhoda.

ITHACA

(Second Half)—Herberts—Montague Love.

JOHNSTOWN-PITTSBURG

Murray Leslie Girls—Roger, Gray Co.—Chad & Monte Huber—Wendicke & LaDue—Visser Co.

JERSEY CITY

(First Half)—Lorimer & Hudson—H. & G. Ellsworth—Rice & Werne—Frank Sabini Co.—20th Century Revue—Reed & Tucker. (Second Half)—Bobby Randall—Mantell Co.—Brown & Whittaker—Lowry & Prince—Jean, Adair Co.—Billy Kelly Co.—Gentury Girls.

LANCASTER

(First Half)—Grant & Wallace—Wardells & LaCoste—Lawrence & Wallace—Jack Roof. (Second Half)—Dave Johnson—Reed & Solman—Fisher & Hurst—Jack Roof.

LAWRENCE

(First Half)—Harry Fisher—Marie Dorr—Babe Barbour Boys—Berry & Whitledge—Tony & George. (Second Half)—Four Bell Hops—Dunham & O'Malle—Geo. Alexander Co.—Joe Roberts—Josie Rooney Co.

LYNN

(First Half)—El Eleve—Hazel Crosby Co.—Jack Wilson Co.—Flashes. (Second Half)—Babe Barbour Boys—Dehaven & Nice—Berlo Girls.

LEWISTON

(First Half)—Celina's Circus—Kay Nellan—Harvey, DeVora Trio—Conley & Francis—Three Danois Sisters. (Second Half)—Anthony—Brown & Wheeler—Dancing Dorans—Donovan & Lee—Burrell Bros.

MIDDLETOWN

(First Half)—Holme & Holliston—Tom & Dolly Ward—Merle—Steed's Septette—Arthur Finn—Selbini & Grovini. (Second Half)—Margaret Merle—Tom & Dolly Ward—Bill Macart—Melodyland—Carson & Willard—Billy Bouncer's Circus.

McKEESPORT

(Second Half)—Jessie Southerland—Gilbert & Arnete—Leonard & Whitney—Reif Bros.—Roy & Arthur.

MIDDLETOWN

Gale Wendell—Eldridge, Barlow & Eldridge—Dorothy Waters—Barlo & Baldwin.

MANCHESTER

(First Half)—Laurie, Devine Co.—Leightell & Coffman—Josie Rooney Co.—Cripps Co.—Princess Wah Let Ka. (Second Half)—Pierlert & Scofield—Arthur & Leah Bell—Cripps Co.—Jim & Betty Morgan—Princess Wah Let Ka.

MONTREAL

Menetti & Sedell—Schwartz & Clifford—Cleo Gascoigne — Great Leon — McGrath & Deeds—Lovenberg Sisters.

(*Continued on page* 25)

French Chappie and American Girl
AMOROS & JANET
"MON CHAPEAU"

NOW AT
THIRTY-THREE
WEST 46TH STREET
NEW YORK
E. HEMMENDINGER, INC.
Jewelers
TELEPHONE
BRYANT 1543

Chody and Dot Jennings
Rhyme with Little Reason

Cedric LINDSAY & MASON Hazel
In "My Mistake, Cutie"
By BERT MARION

L. J. K. HEIL says
It is a pleasure to sell something that gives satisfaction and MADISON'S BUDGET No. 18 gives absolute satisfaction; in fact I think it is the best BUDGET Mr. Madison has ever written. It contains a generous selection of sure-fire monologues, double acts, both for 2 males and male and female; parodies, 200 single gags, some great minstrel first-parts with finale, a one-act comedy "tab" for 9 people, a sketch for 4 people, etc. The price is ONE DOLLAR, postpaid. Send orders to L. J. K. HEIL, **1052** Third Avenue, New York.

Steal ing steal ing with you eyes ap peal ing
STEALING
A Fox Trot Rhythm that will steal right into your Heart
HEAR IT NOW
"YOU CAN'T GO WRONG WITH ANY FEIST SONG"

NEW STYLE RECORDS

Banner Records have inaugurated a new style of record, known as Banner Opera Trots, which are fox-trots of operatic themes, combining strains of operatic music in fox-trot dance rhythm. Although well known opera solos have been played against a fox-trot tempo before, the Plaza Music company who put out the Banner Records believe that they have a new style of disc altogether, which will meet with instant success at the hand of record buyers.

The first of such releases are expected to be out in the June list and possibly before that time. "Rigoletto" and "Samson and Delilah," will be the first of the Banner opera dance records.

PLAZA PUTS OUT NEW ROLL

The Plaza Music Company has placed upon the market a new word music roll called the Jewell Music Roll, to retail at 75 cents. The roll was put out to satisfy the demand of their trade, which was insistent for a music roll at a lower price.

The new roll, according to the Plaza company, measures up in every way to all high-grade rolls in the industry. Each roll is hand played and of the best quality possible. The first of the Jewell releases are now ready, and include the latest songs out.

FOUR Q. R. S. SPECIALS

The Q. R. S. Music company have made four special releases which will be out the latter part of this week, all of them being popular word roll numbers. "By the Sapphire Sea," "Hula Hula Rose," "Harlem Strut" and "Roaming" are the songs.

ROLLS AND RECORDS

LONG TEST FOR REGALS

The Harnett Music Store at No. 114 East 125th street, Regal record dealers, are giving their customers a daily exhibition of the durability of Regal records. A repeating device is attached to the phonograph and the same Regal record is played 300 or more times with the same needle, at the end of which time the buyers if doubtful, are at liberty to test the disk still further as to its tonal qualities and clearness. The disk is selected at random from stock.

The new Regal window display hangers for the May lists have been distributed and are unusually attractive, having been done in purple ink in fancy design.

CAMEO CATALOGUE INCREASES

The catalogue of the Cameo Record Corporation now contains a list of 22 double faced discs, both vocal and instrumental dance music. Among the orchestras that have recorded numbers for the Cameo are Cameo Dance Orchestra, Vincent Lopez' Hotel Pennsylvania Orchestra, Velvetone Dance Orchestra, Lane and Dale's Marimba Band, Arthur Lange's Orchestra, Hussar's Hotel Claridge Orchestra, Lanin's Roseland and Bennie Kreuger's Orchestras. Since recording for the Cameo, Kreuger and Lopez orchestras have been signed as exclusive artists, one by the Brunswick Company and the other by the Okeh company.

ALL STAR EQUITY RECORD

The Vocalion Record company will contribute to the Actors' Equity Association's fund next month by putting out a unique all-star record made by Equity members, the proceeds for the sale of which will be donated to the Association's treasury.

One side of the disk will contain comedy bits by stars of different comedies: De Wolf Hopper, Ed Wynn, Florence Moore, Joseph Cawthorne and Sam Bernard. The other side will be vocal dance numbers by Santley and Sawyer, Lorraine and Stephenson of the "Blue Kitten," Groody and Shaw of "Good Morning, Dearie" and Peacock and Cook of "Blossom Time."

The record will be released on May 7th, when the Equity expects to hold their benefit show and from that date on all money received by the Vocalion company for sale of such records will, of course, go to the Equity. Cliff Hess recording manager of the Vocalion records is in charge of the arrangement.

OKEH ON RADIO

Another popular Okeh Record Radio Party night was held Wednesday, April 19th, when Okeh Record artists under the direction of Fred. W. Hager of the Okeh laboratories gave a concert at the WVP Broadcasting station at Bedloe's Island. The Rega Dance Orchestra, exclusive Okeh organization under the direction of Justin Ring, was the feature of the night.

GENERAL SIGNS LOPEZ

The General Phonograph Company has signed Vincent Lopez and His Hotel Pennsylvania Orchestra as exclusive Okeh record artists. "Rosie Posie" and "Nola," the latter a piano solo by Lopez, are the first of the orchestra's records to be listed, and will be out as special releases shortly. Others will follow, including "Some Sunny Day" and "Stumbling," the latter said to be one of the most remarkable numbers ever recorded at the Okeh laboratories in point of an unusual arrangement skillfully carried out by a clever orchestra and a "hit" number in the bargain.

BIG CUT IN RECORDS

Victor Records were put on sale last Saturday at about one-fourth of their list price by R. H. Macy and company, more than 1,000 different selections being put on the counters.

Regular 10-inch double faced records retailing at 75 cents were advertised at 57 cents which included some of the latest Victor releases to date.

Ten-inch Red Seal records list price $1.25 were advertised to sell at 94 cents which included a list of most all of of the Victor standard and operatic selections.

NULT MAKING RECORDS

Walter Nult's Orchestra, now playing at the Shanghai Restaurant, Newark, have contracted with the Gaelic Phonograph Corporation to record a series of popular and standard numbers with both concert and dance combinations. They made their first test records last week.

JOSEPHINE AMOROS AND CO.

"THAT FRENCH GIRL"

Assisted by EDNA NALLY

AT

B. F. KEITH'S PALACE THEATRE, THIS WEEK

DIR. PAUL DURAND

EDDIE CLAYTON and LENNIE FRANK

A Couple of Young Men—Trying to Get Along.

Loew's State and American, This Week

CHICAGO VAUDEVILLE SHOWS

KEDZIE

(Last Half)

Frank and Clara La Tour opened the second show at the Kedzie on Thursday night with a well laid out routine of magic and juggling. The La Tours started proceedings in a lively fashion, going through their tricks with amazing ease and rapidity.

Jones and Sylvester, with a bit of comedy and harmony singing would have fared much better had they occupied a later position, but they scored roundly on their double and individual numbers. Both possess wonderful voices and their singing selections are modern.

Lane and Harper, with their familiar offering "The Man and The Manicurist," kept the house in splendid spirits and entertained them thoroughly with their cross fire material.

Brown, Gardner and Crane came in for recognition with rapid dancing steps that had their audience applauding. The act is neatly dressed, well staged and splendidly carried out.

Ross Wyse and Company, recently reviewed at the Palace Music Hall, "hogged" the show with their acrobatic and balancing tricks. The youngster is clever and carries the entire offering over for a hit. The lady fills in nicely and the underworker teams up marvelously with his mite of a partner.

Schlitz's Manikins closed, demonstrating the possibilities of entertaining with little wooden figures. The act is worked neatly and the audience seemed to enjoy the offering to the very last.

H. F. R.

AMERICAN

(Last Half)

Business continues to hold up at the American Theatre. A splendid program was enjoyed by a house that nearly touched capacity on Thursday night.

Belleclaire & France opened with a series of strength tricks and acrobatic stunts. They work speedily and get their routine over for appreciative returns.

Claude Wade and Company, in "A Bit of Entertainment," proved delightful with singing, dancing and talking. The act held its own in the early spot and registered neatly with the house. Wade is versatile and he scored individually.

Harmon, a violinist, proved a masterful musician and kept the house interested with his various selections. Harmon uses judgment with his numbers and plays each of them with feeling and technique.

Flirtation proved a musical offering that contained plenty of life and action. The offering has been reviewed prior at one of the outlying theatres. At the American Monday night it met with approval and gave splendid satisfaction.

Grant Gardner and his blackface single is a delightful performer. Grant had his audience winged from the very go, and he kept them laughing throughout his entire offering. His material is bright and he puts it over for continual laughs.

Carl Emmy and his dogs closed with a splendid offering in which the canines display almost human intelligence. The dogs go through their tricks neatly and they held the audience in until they concluded their final bit. H. F. R.

N. V. A. POST ELECTS OFFICERS

The National Vaudeville Artists Post of the American Legion was organized at the N. V. A. Clubhouse last week, and granted a charter in the Legion. Election of officers was held at a meeting in the clubhouse and resulted in the election of the following: Major J. O. Donovan as commander; Francis X. Donegan, first vice-commander; James Fallon, second vice-commander; James A. Sheer, third vice-commander; Paul Gerard Smith, adjutant; Frank Joyce, finance officer; Father John Sheridan, chaplain; Connie O'Donnell, sergeant-at-arms; and Walter Winchell as historian.

The board of executives will consist of Glenn Condon, Irving Berlin, Frank McNellis, Arch Hendricks, Frank Grace, Edward O'Rouke. James A. Sheer is the founder of the post, and began work on securing a charter for it in February, which finally resulted in its organization on April 18.

The Yiddish Art Theatre
27th St. and Madison Ave.,
is available with complete modern stage equipment for Performances, Rehearsals, Concerts, Meetings, etc., during the summer season,
May 15 to August 15
APPLY AT THEATRE

CHATEAU

(Last Half)

Friday night was "N. V. A." night, and there were very few vacant seats to be found at the Chateau. The bill, as a whole, proved to be one of the poorest combinations to play this house for some time. The bill was lacking in music, and the three talking acts following one another, caused the program to drag.

Class, Manning and Class won second choice at the honors and the act was deserving. It is composed of a man and two women, who offer a tight wire novelty that ranks second to any disclosed hereabouts this season. One of the outstanding bits in the act is the impression of Bird Millman. The act closed strong and was roundly applauded.

Jack Goode and Shep Walde, a double male black face act, hit off neatly, but fail to offer anything for a closer. The boys simply had to dance their way off, and naturally did not secure their just returns. A novelty closing would give these boys a snappy offering and one that is needed in vaudeville.

Joseph Byron Totten and Company, offered a Christmas spirit sketch. Totten is billed as the "late star of 'Turn to the Right,'" and it is too bad that Totten didn't remain with that production, as his vaudeville vehicle is purely a misfit. The supporting cast, composed of two men and a woman, did not seem to be well casted, or else the skit was so poor that they were unable to handle the parts. The act received one curtain, but through the kindness of the stage crew, they were allowed another.

Fields & Sheldon, two men, had a hard time to wake the audience up after Totten's appearance, but they finally overcame the uphill battle and made the crowd laugh heartily before they departed. This offering is also badly in need of a new closing.

The Pantheon Singers were the legitimate hit of the bill. Two men and three women compose the offering, and they presented a repertoire of operatic and classical selections, scoring decidedly big on all numbers. The girl pianist deserves special mention, as she is a master musician, not alone on the piano, but also on the violin. The act won out to four curtains, something unusual for a closing act in this theatre.

H. F. R.

STOCK AT THE ALHAMBRA

B. F. Keith's Alhambra Theatre in Harlem will close its vaudeville season on Saturday, April 29, and open the following Monday with a policy of Summer stock, with a company to be known as the Alhambra Players. The house will still be directed by the Keith organization with J. J. Maloney in charge of the stock activities.

The company will be headed by Dorothy Shoemaker, a former stock actress, who has been appearing in Keith vaudeville for several seasons at the head of her own company in a playlet. Dwight Meade will be the male lead. The opening bill on May 1 will be Cosmo Hamilton's "Scandal." Matinees will be given four times a week, on Tuesdays, Wednesdays, Thursdays and Saturdays.

Vaudeville will not be entirely neglected at the theatre during the Summer, however, as Sunday concerts will be held every week. A bill of eight acts, to play two shows on Sunday, will be booked out of the Keith office each week.

PROCTORS CELEBRATING

All of the F. F. Proctor Theatres in and out of New York, will join the B. F. Keith Circuit in the celebration of "The Third of a Century Week" in which the theatres will not only give unusual programmes daily but also place their houses at the disposal of the business, charitable and religious organizations for a series of lectures in the mornings. Men and women from every walk of life will appear at some time during the day and address the audience. The week will be remembered as something out of the ordinary in the line of vaudeville and picture entertainment.

FOUR SCREEN STARS TO DO ACTS

Eugene O'Brien, Creighton Hale, Jackie Saunders and Mary Furman, are the latest motion picture stars to feel the lure of vaudeville, or perhaps the "slump in motion pictures," and will open during the coming month on the Keith and Orpheum circuits. Each of the stars mentioned will appear in a single, the latter three to open on the Keith time, and O'Brien having been booked to open May 1 on the Orpheum Circuit in St. Louis. He will play a few weeks in the Middle West and then come East to play the Keith houses.

NEW ACTS AND REAPPEARANCES

MAX HOFFMAN, JR., AND NORMA TERRIS

Theatre—*City.*
Style—*Dance novelty.*
Time—*Twenty minutes.*
Setting—*Special.*

Hoffman, Jr., and Miss Terris made a surprising combination, and one that should please even the most fastidious audience. Both are excellent dancers, and can sing, as well a rare accomplishment.

The setting was a gray cyc, which set off, in a conservative way, a background neither too flashy nor too drab for each of the two. Hoffman made no claim to being the son of Gertrude Hoffman, but rather relied upon his own ability as a dancer and singer to put over his act.

Norma Terris did two impersonations, one of Marilyn Miller, the other of Lenore Ulric, as "Kiki." Both were fine.

In his turn Hoffman, who has a pleasing personality, gave a humorous idea of the traffic cop. This cop, after witnessing a Ford break up the rear end of a Rolls-Royce, started to give a ticket to the Ford driver. When the defendant's name was given as "Clancy," the cop, who also hailed from Ireland, gave the ticket to the Rolls-Royce. This was well done and was rewarded with a substantial hand.

The closing number of the act was a double dance and told the story of the love of an Arabian shepherd boy for a young nymph. This was exceptionally well done, and the two scored heavily.

D. S. B.

MARSTON AND MANLEY

Theatre—*State.*
Style—*Singing and talking.*
Time—*Fifteen minutes.*
Setting—*In "One."*

The man, who does a sort of English "nut" character, opens the act with a couple of fast gags, which are interrupted by the woman who walks across the stage. A flirtation bit follows, and they go into a line of talk, some of which is rather old, but which the couple have revamped in good fashion. After "selling" some of the talk the man sings two comedy songs and puts them over well. He then does quite a monologue which gives way to two songs and dances by the team.

This is a corking good man and woman comedy act; the man is a good comedian, and the little bit the woman does, she does well. She makes a good appearance. As the act stands it should meet with favor in the pop houses.

S. H. M.

BASKETTE AND ELLIS

Theatre—*City.*
Style—*Novelty.*
Time—*Twenty minutes.*
Setting—*In "One."*

The pianist in the act is Billy Baskette, the song writer, while Ellis does the singing and talking for the two. Ellis, who is a Southerner, did his work especially well, and pleased the audience, while Baskette, when it came time for the proverbial "song writer's exhibition," acquitted himself excellently.

The numbers, all of which were of the popular style, went well, and were sung by Ellis in his own manner, which pleased those out front. Following this, Ellis gave his idea of an old colored pastor, which went especially well, and took the house. This impression was true to life, and showed the original comedy expressions of the Southern darkey.

A good act, and one which should please the "high-brow" kind of audience. Neither of the two performers are forward, but do their work well, with the retirement, and the quietness, losing, however, none of their dignity nor personality, through this.

The act is art from the word "go," and the action never lets down once throughout the entire running time of the offering.

D. S. B.

McMANUS AND McNULTY

Theatre—*58th Street.*
Style—*Comedy.*
Time—*Fourteen minutes.*
Setting—*In "One."*

Two men, tramp types, who emerge from a special drop after the audience has been given time to read the funny signs painted over the two shacks depicted on it. After a gag or two, they sang a special comedy song and later sang some more verses after they had made a quick change in order to sing and do a burlesque Indian number.

One of the men then held the stage for quite awhile, during which time he recited a mixed assortment of parodies on well known recitations, later singing some verses about a sailor's sweetheart that was needlessly suggestive at times, especially when a crying baby is imitated. It wouldn't stand a chance with any big house manager.

The closing bit was a burlesque of the Bowery waltz type, one of the men being in female attire. The latter sang part of a song and revealed a good tenor voice that might have been utilized to good advantage in the act when it would do some good. After the song they did a few steps by way of getting away.

M. H. S.

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HERBERT MINSKY TAKES DEGREE

Herbert Kay Minsky, treasurer of the firm of Minsky Bros, took his third degree in masonry on March 17, in Citizens Lodge number 628. He will take his thirty second and go into the Shrineiers the latter part of May at Mecca Temple.

ALTHEA BARNES MARRIES

Althea Barnes, prima donna, ingenue of the Frank Finney Revue, was married in Dayton, while the show was playing that city, to Ed. Brennon, the electrician of the company.

GUS STEEL MARRIES

Gus Steel, property man of the "World of Frolics," was married in Bridgeport on April 6, to Ethel Voyght, of the Dave Marion Show.

EVELYN CUNNINGHAM IN VAUDE.

Evelyn Cunningham will break in her new act on the Keith Time next week out of town. The act was written by Paul Gerard Smith. Miss Cunningham was with the "Step Lively Girls" all season. The show closed its season at Hurtig and Seamons last Saturday night.

ANNA ARMSTRONG AT HOME

Anna Armstrong, who closed as prima donna of "Cuddle Up" in Boston, is now located at her home at Great Kills. where she will remain for the Summer.

JOHNNY KANE SIGNS

Johnny Kane, juvenile, has been engaged by Jimmy Cooper for his show on the Columbia Circuit next season.

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NEW LONDON
(First Half)—Hanlon & Clifton—Day & Milinda—Conrad & Seamon—Dolly Kay—Yachting. (Second Half)—Barbette—Lavelle & Weber—Duffy & Keller.

NEW BRITAIN
(First Half)—Barlo & Melvin—Jeanne Germaine—Memories. (Second Half)—The Heynoffs—Haney & Morgan—Harmon & Harmon—The Drug Clerk.

NO. ADAMS
Prince Sherpi—Jason & Harrigan—Hal Johnson Co.—Stevens & Towle—Martell & West.

NORWICH
(First Half)—May Miller Co.—Rucker & Winifred—Bennett & Lee—Parisian Trio. (Second Half)—Jean & White—Day & Milinda—Leila, Shaw Co.—DeFlore & Alda.

NEW BEDFORD
Leona Vavara—Stevens & Hollister—Jack Wilson Co.—Flashes.

PITTSBURGH
Williams & Lee—Besthof & Manon—Hall & O'Brien—Roma Duo—Charles Reeder—Russell's Minstrels—Ray & Davis—Cynko & Kyao.

PASSAIC
(Second Half)—Shelby Trio—Ketch & Wilma—Stars Record—Mumford & Stanley—Bally Hoo Trio.

PITTSFIELD
(First Half)—Martell & West—Devine & Williams—Leila, Shaw Co.—Gale & Wendell—Jean & White. (Second Half)—May Miller Co.—Johnny Dove—Walsh, Reed & W.—Morati & Harris—Parisian Trio.

PHILADELPHIA
Wm. Penn (First Half)—Mankin—Grenlee & Drayton—Belle Montrose—Melodious Six. (Second Half)—Wilson, Aubrey Three—Geo. Webb Co.—Jean Sothern—Glenn & Jenkins.
Girard (First Half)—Mumford & Stanley. (Second Half)—Davis & Walker—Coleman Bros.
Keystone—Pinkie—Howard & Sadler—Hall, Ermine & Brice—McCoy & Walton—Stolen Sweets.

PITTSBURG-JOHNSTOWN
Wright & Gayman—Awkward Age—Big Three—Marion's Dogs—Maxfield & Golson.

PATERSON
(First Half)—McManus & McNulty—Hamilton & Barne—Summer Duo—Margie Coates & Band—Melodious & Steps. (Second Half)—Malloy & Cowell—Bernard & Meyers—Flo Brady—Dan Fitch Minstrels.

QUEBEC
Miller Girls—Hegedus Sisters—Casting Mellos—McKissick & Norlos—Levine & Walters.

READING
(First Half)—Gardner's Maniacs—Holly & Lee—Hope Sisters—Howard & Lewis—Comebacks. (Second Half)—Pierce & Ryan—Pierce & Goff.

SHENANDOAH
Chapman & Ring—Grenlee & Drayton.

SARATOGA
Frosini—Devine & Williams.

SO. NORWALK
Hanlon & Clifton—Rucker & Winifred—Dolly Kay—McLaughlin & Evans—Six Little Darlings.

SYRACUSE
(First Half)—Sultan—McIntyre & Holcomb—Frosini—McDevitt, Kelly & Quinn—Montague Love—Carson & Kane. (Second Half)—Evans & Massert—Knowles & Hurst—Helen Moretti—Porter & Hartwell—Williams & Taylor—Tom Brown's Melodyland.

TORONTO
Francis Dougherty—Mack & LaRue—Eddie Carr Co.—Coogan Casey—Frank Mullane—White Bros.

WHEELING
(First Half)—Singer Girls—Fields & Fink—Leonard & Whitney—Tuxedo Four—Four Baliots. (Second Half)—Talbot & Myers—Violet & Lois—Claude Coleman—Zuhn & Dries.

WOONSOCKET
(First Half)—Cook, Mortimer & Harvey—Davis & Walker—Leon & Dawn. (Second Half)—Jerome Mann—Daly, Mack & Daly—Peak's Blockheads.

WASHINGTON
Melnotte Duo—Scanlon, Denno Bros. & S.—Claire, Vincent Co.—Geve, Greene—Helen Coyne Co.

YORK
(First Half)—Fierce & Goff—Chapman & Ring—Pierce & Ryan—Blackstone. (Second Half)—Gardner's Maniacs—Holly & Lee—Bobbe & Nelson—Brown's Bathing Girls.

POLI CIRCUIT
Week of April 24, 1922

BRIDGEPORT
Poli's Theatre (First Half)—Claire & Atwood—Fargo & White—Gray Review—Margaret Young—Paul Hill Co. (Second Half)—Firmin & Oldsmith—Bobby Watson & Ferry—Robinson & Pierce—Jay Velie & Girls.
Plaza (First Half)—John & N. Olms—Porter J. White—Brooks & Morgan—George Reed. (Second Half)—Ray LaFrance—Jeannette Childs—Evans & Wilson—Jungle Jazz.

HARTFORD
Capitol (First Half)—McCarton & Marone—Irene—Miller & Anthony—Wild & Sadalia—Who Loves Is Young—Texas Comedy Four—Bronson & Edwards. (Second Half)—Stanley & Doran—Crane, May & Crane—Kirk & Harris.

NEW HAVEN
Bijou (First Half)—Jeannette Childs—The Drug Clerk—Evans & Wilson—Gold Diggers of 1922. (Second Half)—John & Nellie Olms—Irene—Porter J. White—Brooks & Morgan—George Reed in Pianoville.
Palace (First Half)—Dunedin & Play—Miller & Fears—Lewis & Rogers—Duffy & Keller—Bobby Barry—Yes, My Dear. (Second Half)—Claire & Atwood—Miller & Rock—Gray Revue—Marg. Young—Bronson & Edwards.

SCRANTON
Poli's (First Half)—Toyland—Mellen & Renn—Edith Taliaferro Co.—Anger & Packer—Johnson, Baker & K. (Second Half)—Ross & Mayne—Dunham & O'Malley—Marion Murray Co.—Mullen & Francis—Seven Little Sweethearts.

SPRINGFIELD
Palace (First Half)—Stanley & Doman—Jeanne LaCrosse—Bob Watson & Mab. Ferry—Howard & Ross—Jungle Jazz—Burke & Durkin—Green Family. (Second Half)—The Cromwells—Wild & Sadalia—Yip Yip Yaphankers—Burns & Lorraine—Fargo & White—Jos. K. Watson—Shadowland.

WILKES-BARRE
Poli's (First Half)—Ross & Mayne—Dunham & O'Malley—Marion, Murray Co.—Mullen & Francis—Seven Little Sweethearts. (Second Half)—Toyland—Mellen & Renn—Edith Taliaferro—Anager & Packer.

WORCESTER
Poli's (First Half)—The Cromwells—Burns & Lorraine—J. K. Watson—Jay Velie & Girls. (Second Half)—Dunedin & Play—Texas Comedy Four—When Love Is Young—Lewis & Rogers—Paul Hill Co.

WORCESTER
Plaza (First Half)—Ray LaFrance—Miller & Rock—Carroll Revue. (Second Half)—Miller & Fears.

WATERBURY
Palace (First Half)—Prince Serji—Firmin & Oldsmith—Kirk & Harris—Crane May & Crane—Yip Yip Yaphankers — Robinson & Pierce — Shadowland. (Second Half)—McCarton & Marrone—Jean LaCrosse—Miller & Anthony—Howard & Ross—Gold Diggers of 1922—Barnes & Wormsley—Breen Family.

W. V. M. A.

CHICAGO
Lincoln Hippodrome (First Half)—Millicent d'Armond & Co.—The Brazilian Heiress—Libonati—Raymond & Schram. (Second Half)—Karl Karey—Wingfield & Jeanette—Morris & Campbell—Clark & Bergman.
American Sun—Morris & Campbell—Clark & Bergman. (First Half)—Wingfield & Jeanette—J. Rosamond Johnson & Co.—Watts & Hawley. (Second Half)—Jackson & Taylor Co.—Yorke & King.
Empress (First Half)—Balmus—Donaldson & Van—McCormack & Sister—Eddie Cassidy—Three Whirlwinds—Billy Arlington & Co. (Second Half)—Lynn & Loray—Libonati—Nihla.
Kedzie (First Half)—Gladys Greene & Co.—Cliff, Blanchard—Morris & Campbell—Clark & Bergman—York & King—Cap. Bett's Seals. (Second Half)—Doubal & Leary—Simpson & Dean—Slifford, Wayne Trio—Bert Kenny—Brazilian Heiress.

ATCHISON, KAN.
Orpheum—Aldine & Wright—Jimmy & Gladys Guilfoyle—Gardner & Revere—Three Regals.

BELVIDERE, ILL.
Apollo—Happy Johnson.

CENTRALIA, ILL.
Grand (First Half) — Lamont's Cockatoos—Harry Haw & Sister—Stanley & Winthrop—Wills, Gilbert & Co. (Second Half)—Clayton & Clayton—Bobby Van Horn—Roach & McCurdy—Gordon & Day.

DUBUQUE
Majestic—Delbridge & Grenner—Fred Hagan & Co.

FREEPORT, ILL.
Lindo—Thelma.

GRAND ISLAND, NEB.
Majestic (First Half)—Jean Gibson & Co.—De Witt & Robinson. (Second Half)—Delbridge & Gremmer—Rogers & Gregory—Three Hamel Sisters.

HASTINGS, NEB.
Empress—Delbridge & Gremmer—Rogers & Gregory—Three Hamel Sisters.

JOPLIN, MO.
Electric (First Half) — Margaret Ford — La France Brothers. (Second Half)—Billy & Edith Devereaux.

KANSAS CITY, MO.
Globe (First Half)—Rose & Thorn—Four Jacks and a Queen—Fred Lewis—Big Jim. (Second Half)—Claude Austin—Monroe & Grattan—Six Anderson Sisters—George F. Hall.

LINCOLN, NEB.
Liberty (First Half)—Claude Austin—Monroe & Grattan—Bert Lewis—Crawford & Frederick—Six Anderson Sisters. (Second Half)—Raymond Wilbert—Stone & Hallo—Shriner & Fitzsimmons—Melody & Art.

MARSHALLTOWN, IOWA
Casino (First Half)—Rogers & Gregory. (Second Half)—Rose Kress Duo—Lyle & Virginia—Fascination.

NORFOLK, NEB.
Auditorium (First Half)—Claude Austin—Monroe & Grattan—Brown's Symphony Five. (Second Half)—Delbridge & Gremmer—Rogers & Gregory—Three Hamel Sisters.

OMAHA, NEB.
Empress (First Half)—Jean Gibson & Co.—De Witt & Robinson—Melody & Art. (Second Half)—Earl & Mullen—Michael Emmett & Co.—Lew Wells—Getting It Over.

OKLAHOMA CITY
Orpheum (First Half)—Amaranth Sisters—Variety Four—Napanees—Moody & Dungan—Hanaka Japs. (Second Half)—Francis & Day—Twyman & Vincent—A Trip to Hitland—Heras & Wells.

RACINE
Rialto (Sunday)—Prosper & Merritt—Chas. Girard & Co. (Second Half)—Winton Bros.—Alexandria—Billy Beard.

SIOUX CITY
Orpheum (First Half)—Arthur Nelson's Patience—Robert Emmett Keane—Bill Robinson—Robert Emmett Keane & Clain—Witney—Shriner & Fitzsimmons. (Second Half)—June & Irene Melva—Hartley & Patterson—Crawford & Broderick—Bert Lewis—Bobby McDean & Co.

SOUTH BEND
Orpheum (First Half)—Patrice & Sullivan—Chisholm & Breen—Walmsley & Keating—Billy Beard—Ed. Janis & Co. (Second Half)—Flanders & Butler—Victor Moore, Emma Littlefield & Co.—Raymond & Schram—Watts & Hawley—Galetti's Monks.

ST. LOUIS
Columbia (First Half)—Clayton & Claxton—Bobby Van Horn—Eileen & Stone—Roach & McCurdy—Torelly's Circus. (Second Half)—Lamon's Cockatoos—Rose & Shaffner—Harvey & Irene Sisters—Hugh Johnson—Kara & Co.

ST. JOE, MO.
Electric (First Half)—Michael Emmett & Co.—Harrison & Darling. (Second Half)—Jimmy & Gladys Guilfoyle—Aldine & Wright.

TERRE HAUTE
Hippodrome (First Half)—Billy Knight's Roosters—Flanders & Butler—Simpson & Dean—Brady & Mahoney. (Second Half)—Three White Kuhns—Walmsley & Keating—J. Rosamond Johnson & Co.—Torelli's Circus.

TULSA, OKLA.
Orpheum (First Half)—Francis & Day—Twyman & Vincent—A Trip to Hitland—Heras & Wells. (Second Half)—Amaranth Sisters—Variety Four—Napanees—Mody & Duncan—Hanaka Japs.

MARCUS LOEW CIRCUIT

NEW YORK CITY
State Theatre (First Half)—Grace Ayres & Bro.—Cortez & Ryan—Al Raymond—Bob Ferns & Co.—Vardon & Perry—Kitty Francis & Co. (Second Half)—Foris & West—Seymour & Yates—Eadie & Ramsden—Vardon & Perry—Beatrice Morrell Six.
American (First Half)—Hartley & Joe—Manners & Lowry—Seymour & Yates—Annabelle—Marshall & Connors—Eadie & Ramsden—Chung Hwa Four. (Second Half)—Warman & Mack—Al Raymond—Lillian Steele & Co.—Joe Roberts—Rawles & Van Kauffman—Adrian.
National (First Half)—Gibson & Price—Charlotte Worth—Lillian Steele & Co.—Marston & Manley—Creole Fashion Revue. (Second Half)—Hill & Quinnell—Gordon & Delmar—Middleton & Spellmeyer—Gordon & Gates—Dancing Shoes.
Orpheum (First Half)—De Lyons Duo—Grace Hayes—Broken Mirror—Friend & Downing—Story Book Revue. (Second Half)—Binns & Grill—Fred Weber & Co.—Bob Ferns & Co.—Amoros & Jeanette—Kitty Francis & Co.
Greeley Square (First Half)—Hill & Quinnell—Choddy & Dot Jennings—State Room 19—Amoros & Jeanette—Beatrice Morrell Six. (Second Half)—Jeanette & Norman Bros.—Grace Hayes—Nevins & Gordon—Gottler & Fields—Francis, Ross & Du Ross.
Delancey Street (First Half)—Kremka Bros.—Fred Weber & Co.—Joe Roberts—Middleton & Spellmeyer—Adrian—Jeanette & Norman Bros. (Second Half)—De Pierre Trio—Davis & Chadwick—Choddy & Dot Jennings—Thos. P. Jackson—Collins & Pillard—Downing & Lee Revue.
Lincoln Square (First Half)—Anker Trio—Boland & Knight—Rawles & Van Kauffman—Clayton & Lennie—Dance Evolutions. (Second Half)—Kremka Bros.—Arthur & Lydia Wilson—Bernard & Scarth—Marston & Manley—Dixieland to Broadway.
Victoria (First Half)—Ruge & Rose—Reed & Blake—Bernard & Scarth—Marks & Wilson—Specht's Orchestra. (Second Half)—Baggott & Sheldon—Bent & Clare—Geo. Stanley & Sister—Barry & Layton—Specht's Orchestra.

BROOKLYN
Fulton (First Half)—Baggott & Sheldon—Gordon & Delmar—Geo. Stanley & Sister—Barry & Layton—Dixieland to Broadway. (Second Half)—Ruge & Rose—Curry & Graham—Marriage vs. Divorce—Trovato—Morton Jewell Troupe.
Metropolitan (First Half)—Fletcher & Pasquale—Curry & Graham—At the Party—Gottler & Fields—Francis, Ross & Du Ross. (Second Half)—De Lyons Duo—Boland & Knight—Clayton & Lennie—Annabelle—Chung Hwa Four.
Gates (First Half)—Binns & Grill—Arthur & Lydia Wilson—Nevins & Gordon—Trovato—Dancing Shoes. (Second Half)—Anker Trio—Cortez & Ryan—Broken Mirror—Marks & Wilson—Story Book Revue.
Avenue B (First Half)—Bollinger & Reynolds—Cooper & Lacey—J. K. Emmett & Co.—Le Van & De Vine—"Yachting." (Second Half)—Three Little Maids—Reed & Blake—Kimberley & Page—Smiling Billy Mason—Toyana Troupe.
Palace (First Half)—Dawson, Lanigan & Covert—Beck & Stone—Kimberley & Page—Smiling Billy Mason—Toyani Troupe. (Second Half)—Forrest & Church—Dolly St. John—Creole Fashion Revue—Friend & Downing—Flying Henrys.
Warwick (First Half)—Forrest & Church—Johnny Murphy—Helm & Lockwood Sisters—Morley & Chesleigh—Dura & Feeley. (Second Half)—Dancing Browns—Charlotte Worth—J. K. Emmett Co.—Jo-Jo—Bollinger & Reynolds.

HOLYOKE
(First Half)—Van & Emerson—Mason & Gynne—Grey & Byron—Frank Terry—Girl with 1,000 Eyes. (Second Half)—Royal Sidneys—Will J. Evans—Douglas Flint & Co.—Jennings & Mazier—Girl with 1,000 Eyes.

BOSTON
(First Half)—Hubert Dyer & Co.—Helene Davis—Haslam & Wilson—Demarest & Williams—St. Clair Twins & Co. (Second Half)—Cornell, Leona & Zippy—Bertie Kramer—Nobody Home—Wilkins & Wilkins—Kane, Morey & Moore.

TORONTO
Harry Bentell—Yorke & Maybelle—Van & Carrie Avery—Holden & Herron—Kalajuhl's Hawaiians.

PROVIDENCE
(First Half)—Cornell, Leona & Zippy—Nobody Home—Wilkins & Wilkins—Kane, Morey & Moore. (Second Half)—Hubert, Dyer & Co.—Helene Davis—Hank, Brown & Co.—Haslam & Wilson—Demarest & Williams—St. Clair Twins & Co.

MONTREAL
Stanley & Elva—Harry & Kitty Sutton—Chas. Mack & Co.—Kee Tom Four—Edward Stanisloff & Co.

WINDSOR
(First Half)—Raymond & Lyte—The McNaughtons—Joseph Byron, Totten & Co. (Second Half)—Jean & Arthur Keeley—Geo. & Lily Garden—Innocent Eve.

SPRINGFIELD
(First Half)—Royal Sidneys—Will J. Evans—Douglas, Flint & Co.—Jennings & Mazier—Kirksmith Sisters. (Second Half)—Van & Emerson—Mason & Gynne—Grey & Byron—Frank Terry—Sunbeam Follies.

LONDON
(First Half)—Jean & Arthur Keeley—Geo. & Lily Garden—Innocent Eve. (Second Half)—Raymond & Lyte—The McNaughtons—Joseph Byron, Totten & Co.

OTTAWA
Les Silvas—Barker & Dunn—Playmates—Lew Hawkins—Bobby Jarvis & Co.

BUFFALO
Pesci Duo—Conroy & O'Donnell—Al. Lester & Co.—Snappy Bits—Jim Reynolds—Holland, Dockrill & Co.

BALTIMORE
La Belge Duo—Mack & Reading—Gordon & Healy—Criterion Four—Phil. Adams & Co.

WASHINGTON
Russell & Hayes—Jack Reddy—Carl & Ines—Fred Gray & Co.—Around the Clock.

NEWARK
Joe Fanton's Athletes—Edna Dreon—Wm. Stanton & Co.—Lambert & Fish—Paul Dinnis & Co.

HOBOKEN
(First Half)—Dolly St. John—Morgan & Sanford—Thos. P. Jackson & Co.—Bits of Song and Dance. (Second Half)—Moch & Nelson—At the Party—Herbert & North—Three Raymonds.

ALBANY THEATRE CHANGES

ALBANY, N. Y., April 24.—There are many rumors afloat as to the possible changes that will take place among the theatres here during the next few months, and prior to the opening of the coming season. According to one rumor, the Leland Theatre, which is now playing pictures exclusively, and is owned by the Proctor interests, will be taken over for burlesque by the Columbia Amusement Company.

According to another rumor, there is a possibility that the Grand Theatre, now playing vaudeville and pictures, may be acquired by the Columbia people for burlesque, and that the Proctor interests are negotiating for the purchase of the Mark Strand Theatre in order to provide a home for vaudeville for next season. The Empire, which is at present a burlesque house, has been bought by a bank and will be remodeled and made an annex to the bank.

ABSOLUTELY
For The Stage
For The Boudoir
STEIN'S MAKE-UP
Booklet Upon Request
STEIN COSMETIC CO.
430 BROOME ST.
NEW YORK
GUARANTEED

VAUDEVILLE BILLS

(Continued from page 21)

PRINCESS WINONA
AMERICAN INDIAN PRIMA DONNA especially engaged by WM. MORRIS for Sir Harry Lauder's show, April 17th, Prince's Theatre, London, W. England.

RAY WALZER HELEN
in
COMEDY SONG, TALK AND DANCE
Booked Solid
Thanks to Abe Feinberg and Jake Lubin

ACTS SKETCHES, MONOLOGUES. Written to Order. CALL, or Terms for a stamp. Complete Minstrel Show, $5. 18 screaming Acts, Sketches, Monologues, Parodies, $1. E. L. GAMBLE, Playwright, 1658 Broadway, New York.

FLETCHER AND PASQUALE
STILL WORKING

Swan ee Riv er Moon
Swan ee Riv er Moon
Shin ing on my cab in door
Everybody's talking about
SWANEE RIVER MOON
THE BIG WALTZ SONG HIT
HEAR IT
~ NOW ~
"You can't go wrong with any Feist song"

MAX ROGERS
ANNOUNCES THAT ON OR ABOUT MAY 1 HE WILL REMOVE HIS OFFICES TO
ROOM 216, ROMAX BUILDING, NEW YORK
245 W. 47th Street

ROSE TAYLOR
GIRLIE AND HER CYCLONES — Direction—PHIL. TAYLOR

ADMITTEDLY the GREATEST VOICE in the HISTORY of the HIPPODROME PRODUCTIONS
Arthur Geary
A POSITIVE ATTRACTION FOR VAUDEVILLE—BOOKED SOLID

AUSTIN GOETZ AND DUFFY FAE
Direction—IRVING COOPER — "THE BRIDE AND BROOM" — Watch for Daniel and Cornelia

VARA CLAYTON
DAINTY EQUILIBRIST — Direction—FITZPATRICK & O'DONNELL

LOVE & SKANKS
COLORED ENTERTAINERS SUPREME — Direction FITZPATRICK & O'DONNELL

HIGHTOWER and JONES
Two Great Eccentric and Buck and Wing Dancers. Not the Best, But Bar None

SINGER SISTERS
SINGING, DANCING, PIANO, COMEDY — Direction PHIL BUSH

CHESTER B. HOFFMAN
AND MARIE H. HUGHES — Rep.—Hitchcock & Vidor

BOGGS AND SWOR
A NEW COMBINATION

ATTENTION, VAUDEVILLE ACTS
JOHN QUIGLEY THEATRICAL AGENCY, INC.
New England's leading Independent Agency. Good Vaudeville Acts Wanted. Short jumps.
184 Boylston St., Boston, Mass.

SHUBERTS WIN CASE

(*Continued from page* 4)

was wholly inadvertent and that Shubert and Klein in complete good faith intended to rectify the error and that defendants were so informed. It is equally clear that defendants were seeking some excuse to avoid their contract.

"The billing or advertising consisted of newspaper advertisements, electric signs and billboards. Although plaintiff had only the last part of Thursday afternoon, Friday and Saturday in which to rectify the unintentional error, Klein bent his efforts to that end and, considering the difficulties involved in straightening out the detail of such a situation, he did remarkably well. The Sunday advertisements in all the newspapers were corrected. The very large electric sign in front of the theatre was changed by Friday night, and 'Smith and Dale' received the place next to the 'headliner.'

"The 3-sheet bill posters were obliterated with a very few exceptions out of a total of 50, notwithstanding the short time (owing to union hours of the Bill Posting Union) in which the work had to be done. These few exceptions of which much is made as well as the failure (because of no fault of plaintiff) to eliminate the newspaper advertising on Friday and in one paper on Saturday are trifling and negligible matters as opposed to the substantial and effective advertising of all kinds accomplished to substitute 'Smith and Dale' for 'Avon Comedy Four.'

"There were also some '24 sheet bills,' on, perhaps, 50 billboards, which owing to the short space of time, the union hours, and the physical difficulties involved had not been attended to by Monday, although Klein had given instructions to change all billing immediately. These bills were mainly on high buildings scattered about the greater city, most of them being in Long Island City.

"Notwithstanding these genuine and, for all practical purposes, successful efforts under Klein's instructions to meet Smith and Dale's objections, the latter failed to appear at rehearsal on Monday, September 26. The matinee, admission to which began at 1:30 p. m., was delayed until Klein could get in touch with Hart, defendants' manager. Hart, who was not in any manner responsible for defendants' conduct, knew nothing about the situation and, finally Klein succeeded in getting some other actors to fill the gap with a different 'act.'

"The next day, Tuesday, September 27, Smith was in the office of one Hayes for the purpose of getting a booking with Keith's, a competitor of the Shuberts. The day following, Smith was again at the Hayes office. Hayes, according to Smith's testimony, said he 'could get us booked but it would have to be as the Avon Comedy Four.' 'I merely asked him,' Smith further testified, 'whether he could secure any booking, and he says, "Yes, as the Avon Comedy Four." I says, "All right, then go ahead."'

"On October 3, 1921, defendants opened with Keith's at the Keith's Royal Theatre in New York City as 'Avon Comedy Four,' at $1,250 per week, out of which they paid the two men whom the Shuberts had engaged for them at $85 and $150 per week, respectively. Very shrewdly, this contract was for a week, and week by week similar contracts have been made for other Keith theatres.

"Thus, it was that within a few days after defendants had failed to appear at the Winter Garden they had made a contract and were playing at a salary which net to them was fully as much as plaintiff had agreed to pay, and were not only advertised extensively as the 'Avon Comedy Four,' but, as an essential element of their contracts with Keith, had agreed to be billed as the 'Avon Comedy Four.'

"We shall not go into further details, for on this branch of the case we can only say that there has rarely come to our attention a more flagrant instance of a deliberate and inexcusable breach of contract.

"If there is any principle of law to be invoked where the facts leave no room for discussion, the case in this regard was well disposed of by Judge Augustus N. Hand, when he said:

"'This law is not a mere game, the rules of which are made to surprise or confound the participants, but its rules are aimed at working out justice in a world where perfection and ideal adjustment are rarely possible. If a promise in a contract has been substantially performed and no appreciable damage can result from a slight failure of performance, a trifling lapse even *in limine* cannot justify rescission. All the more is this the case when the failure relates not to the main consideration but to a collateral promise. Human affairs do not run so smoothly and business engagements are not so perfectly adjusted that any other doctrine would be practicable or even tolerable. * * *

"'In this case the defendants did not elect to rescind even if they had had the right to do so, when they first discovered the wrong advertising. They insisted that the complainant should correct it. The complainant proceeded in good faith and with great diligence to change the advertising and complete the most important changes which was in the newspapers in time to have the full Sunday advertising in the exact form called for by the contract. It would be quite unreasonable to hold that the difficulty, if not impossibility of changing all the bill posters in such a short time as that intervening between

(*Continued on page* 30)

DAVIS TRIO
SCENERY BY NOVELTY SCENIC STUDIO
The Sunshine Boys With a Dark Cloud
PLAYING KEITH'S SOUTHERN CIRCUIT

BURLESQUE ROUTES

COLUMBIA CIRCUIT

Billy Watson Show—Gayety, Boston, 17-22; Columbia, New York, 24-29; Casino, Brooklyn, May 1-6.
Bowery Burlesquers—Hurtig & Seamon's New York, 24-29 (close).
Chuckles—Columbia, New York, May 1.
Frank Finney Revue—Casino, Brooklyn, 24-29; Miner's Empire, Newark, May 1-6 (close).
Follies of the Day—Gayety, Boston, 24-29; Newburgh, N. Y., May 1-3; Poughkeepsie, 4-6.
Golden Crooks—Casino, Boston, 24-29 (close).
Gerard's New Show—Empire, Brooklyn, 24-29 (close).
Jack Singer's Big Show—Miner's Bronx, New York, 24-29; Empire, Brooklyn, May 1-6 (close).
Knick-Knacks—Newburgh, N. Y., 24-26; Poughkeepsie, 27-29.
Rose Sydell's London Belles—Empire, Albany, 24-29; Gayety, Boston, May 1-6 (close).
Tit-for-Tat—Gayety, Buffalo, 24-29; Hurtig & Seamon's, New York, May 1-6.
World of Frolics—Bronx, New York, 17-22 (close).
Wine, Woman and Song—Empire, Newark, 24-29; Miner's, Bronx, May 1-6.

BURLESQUE BOOKING CIRCUIT

Pacemakers—Gayety, Brooklyn, 24-29.
Lena Daly and Her Kandy Kids—Star, Brooklyn, N. Y., 24-29.

AMERICAN CIRCUIT

Some Show—Lyric, Newark, N. J., April 24-29.

REDELSHEIMER BOOKINGS

Lou Redelsheimer's bookings for this week are as follows: Howard Boston, Scotty Friedell and Lee Hickman, Trocadero, Philadelphia; Billy Wallace, George Carroll, Raymond Paine, Millie Loveridge, Margie Catlin and Bessie Rosa, Gayety, Philadelphia; Lester Dorr, Micky McCabe, Harry Morris, Cathline Rose and Ruby Wallace. This cast goes to the Folly, Baltimore, next week.

For the Majestic, Wilkes-Barre, Jack Hunt, Lew Marshall, Sidney Page, Mildred Franklyn, Caroline Ross and Princess Livingston. There will also be twenty girls in the chorus here.

PHILLIPS BALL ON FRIDAY

The Bob Phillips Association Ball, one of the big annual events of the Lower East Side, will be held Friday night of this week. A number of well known professional people will be there. The ball will be held at Arlington Hall this year.

STOCK FOR WALDRON'S

Gus Fay, Pat Kearney and Bonnie Lloyd started rehearsing with the stock company, at Waldron's Casino, Monday, in Boston. They will open next Monday.

BONNIE LLOYD CLOSES

Bonnie Lloyd closed at the Empire, Hoboken, Sunday night, and left at once for Boston, where she opens in stock at Waldron's Casino next Monday.

FLIPPEN RE-ENGAGED

Jay C. Flippen has been re-engaged by Eddie Daley for his show in the Columbia Circuit next season.

NOW AT
THIRTY-THREE
WEST 46TH STREET
NEW YORK
E. HEMMENDINGER, INC.
Jewelers
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BRYANT 1543

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Hundreds of Sidewalk Conversations for Two Males and Male and Female.
Remember, the price of McNALLY'S BULLETIN No. 7 is only one dollar per copy, with money back guarantee.
WM. McNALLY
81 East 125th Street NEW YORK

MINSKY BROS. SHOW AT THE GARDEN IS FINE ENTERTAINMENT

Of the burlesque stock shows we have seen in the East, Minsky Brothers' National Winter Garden far outshines them all by a big margin. The stage settings, silk hanging pieces, piano lamps and all around settings would put most road burlesque shows in the dark. In staging their shows, the Minsky Brothers spare no expense. The numbers are above the average seen around these stock houses. Solly Fields produced them and he did well last week.

One of the big features of this house is the orchestra, it is without doubt the best we have heard. It's a real jazz orchestra and they put this style of a number over with great help to the one leading the number. When it comes to high class numbers, they are equally good.

The Minskys have a good cast. The principals are all A-1 stock performers and had no trouble in getting the bits and scenes over.

The comedy is in the hands of Harry Bentley and Harry Seymour. Bentley is doing his fast Hebrew comedy role and gets it over. Seymour is doing "Dutch." Seymour just opened at this house and he caught on at once. They like his style and he is very funny. He and Bentley do fine team work and had the audience in a good humor last Thursday afternoon.

James X. Francis, the straight man, handled the part assigned to him in a first-class manner.

Billy Wainwright handled the characters and did them well.

Kitty Warren, looking better than we have seen her in the last year or so, is the soubrette. Miss Warren has gained considerable weight which has improved her looks considerably. She is full of life and ginger and puts her numbers over the way they liked them out front. She sang "Man o' Mine" and "Bandana Days."

Lucille Rogers is the prima donna. Miss Rogers sings but one number outside of doing her specialty. She leads this number with the girls and rendered it well.

Margie Pennetti is used mostly in the bits where she is right at home. She surely knows how to work with the comedians and is a good stock woman. Her numbers, "Baby in Love" and "Sweet Man of Mine," she sold nicely.

Lillian Gay, a new soubrette, has the makings of a comer. She is a pretty and well formed young girl of a fine personality. She reads lines very nicely and the way she puts her numbers over is pleasing. This young lady has a dandy future and this house is a fine schooling for her.

Vic Dayton is the ingenue. Miss Dayton looks well and plays the part assigned her with ease. She put her numbers over, including "Gypsy Blues" and "Carolina Rolling Stone."

The show which was staged by Ben Grinnell was called "Laughs and Melodies," was fast and a fine comedy. A novelty opening by Francis Wainwright and the girls was followed by the comedians, Seymour and Bentley, who offered a song and dance on their entrance. They then went into a bit.

During the first part Miss Rogers offered a specialty that stopped the show. She sang two numbers, both in a foreign tongue. She was in good voice and rendered them excellently. The audience showed its appreciation with applause and plenty of it.

The show was a fine comedy, musical and all-around show. The house was well filled.

J. J. SHUBERT SAILS

J. J. Shubert sailed for Europe aboard the *Olympic* on Saturday. Georgie Price and his wife are also making the trip as guests of Mr. Shubert. The party will return to this country early in August, when Price will start rehearsing in a new musical comedy in which he will be starred, under the personal direction of J. J. Shubert.

JOE MARKS' MOTHER DEAD

Joe Marks, principal comedian of the Rose Sydell "London Belles" Company, is mourning the loss of his mother, who died April 17 at her home in the Bronx. Marks was at her bedside at the time. He rejoined his show Monday, in Albany.

Henry Frey, who formerly did a monologue, and Dorothy Rogers, who was formerly in pictures, have teamed up and are breaking in a new act entitled "Say It With Flowers."

EMPIRE STOCK GIVES GOOD FAST SHOW BRIGHT AND CLEVER

With practically a new cast of principals, with the exception of three women, the stock company at the Empire, Hoboken, last week, gave a real good stock show. A cast of this kind with one exception, should have been presented on the opening week, as well as the material, and then there would probably be a different story to tell; as it is, the house will close Sunday night. The business last week was far better than the two weeks before.

The show last week was made up of bits, sure fire laughs and numbers. On Tuesday night the comedians had the house in an uproar all the time they were on the stage, but the musical part of the programme was very poorly arranged. As in the previous weeks, the producer opened the show with a slow number, which left it hard for the comedians, but that did not stop them, however, as they worked all the harder to get their stuff over. Ben Bernard should know better than that from the experience he has had. A good, fast number usually starts the show off with a bang.

Sam Micals, a very clever stock Hebrew comedian, and Ben Howard Platt, a fast "Dutch" comedian, handled the comedy, and they sure had the audience in a fine humor. Joe Lyons, an excellent talking and a classy "straight," did fine work with the comedians. Jesse Rece, a dainty and pretty ingenue prima donna, sang the high class numbers, while Bonnie Lloyd stood out in the soubrette role. Patty Hughes and Cap Saidler, two local boys were used in numbers and bits. They also did a specialty.

Following the opening ensemble, Miss Rece and Hughes sang "Olew Little Lantern of Love," a pretty, but slow number. They did exceptionally well, taking two encores for an opening number. Miss Bernard followed with "Shanghai," and could hardly be heard in the last row, the chorus getting the number over for her.

Lyons and Sam Morris, with the chorus girls, worked up a sightseeing bit for Howard's entrance. They then went into the "She'll give it back" bit, done by Howard, Lyons and the Misses Lloyd and Rece. Micals made his entrance next and put over a dandy line of comedy talk with Lyons.

Hughes and Saidler sang "Ten Little Fingers" with the girls, which was good for two encores.

The "drunk" bit proved a good comedy scene. Miss Lloyd doing the drunk. Lyons, Howard and Saidler were also in the bit and helped work it up.

Bernard was next singing "Lights of Broadway," with the chorus.

The "money" bit followed, Howard, Lyons, Morriss, Hughes and Miss Bernard were in it.

"Babbette," a fast number, was next. It was given by Miss Lloyd and the chorus. It went well and was rewarded with one encore.

In the "street car" bit, Micals, Howard and Miss Lloyd were very amusing, and the scene went over for plenty of laughs. Miss Bernard and six chorus girls were also in the bit.

Miss Rece, with the chorus, sang "Birds of a Feather," taking one encore.

The "hypnotism" bit was one of the big comedy hits of the show. Lyons, as the hypnotist, worked on the stage, while Micals and Howard worked from the boxes.

Miss Bernard sang "Mary O'Brien" with the chorus. This was the best staged number in the show. The producer using every endeavor to get the number over. It did not do so well, however, until Hughes stepped out during the number and sang a chorus of "Mother Machree." He started things, and the applause was so great that he was compelled to come out again, when he offered another Irish number. Miss Bernard finally finished the number after the applause had subsided.

Micals and Lyons followed, with a comedy talking specialty that was most amusing and kept the audience in a fine humor.

Miss Lloyd did very well with "Atta Baby" number, assisted by the girls. It was good for two encores.

The "leather vest" bit followed, and was given by Howard, Micals, Lyons, Morris and Miss Lloyd.

Miss Rece scored in the finale, singing "My Hero," a high class number.

This young lady sang the number exceedingly well and reached the high notes with little or no effort. The entire company joined in the chorus.

The last part of the show was cut down to one scene on account of a song writers' contest. The scene was called the "Honeymoon Hotel." Two chorus girls did a neat dancing specialty, which was followed by Hughes and Saidler in one, in a singing, talking and piano specialty. These two boys are from Hoboken. The boys offered a very good act, they sing well and there was just enough comedy to it to put it over. The audience liked the act and they applauded it.

A number of representatives of the various publishing houses were there and offered their wares. The silver cup was won by Jim Flynn from the Feist Publishing House.

A pleasing entertainment. The girls in the chorus worked well and hard to get the numbers over. If the producer were a little more careful in placing the numbers he would find that the show would have gone over better. This goes for the past two shows as well. SID.

SAY PHONOGRAPH HARMS

PRINCETON, N. J., April 24.—Several professors at Princeton University state that the phonograph has become one of the greatest menaces to serious study at the several universities in the country, saying that it now ranks with bridge, dances and other diversions that attract the student from his work and study.

Prof. Randolph Hermance, supervisor of freshmen, said:

"One man goes to visit a friend's room and immediately they indulge in a phonographic session, playing one record after another with no apparent interest in the music. And so one more perfectly good hour is wasted in the idle and useless amusement."

The *Daily Princetonian* upholds Prof. Hermance in saying that with music floating across the campus at all hours students vainly attempting to absorb knowledge are helpless.

KOSLOFF THREATENED

LOS ANGELES, April 22.—A letter demanding $10,000 under the threat of death was received by Theodore Kosloff, the Russian ballet dancer, last week. Kosloff, who is now working in motion pictures, purchased a revolver instead of leaving the money. The police are investigating the letter.

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HARRY KOSTER, Manager
Theatrical Rate to 125th St., 75c.; Bronx, Brooklyn, $1.00 Special Load Rate to Big Acts
Free Storage One Week. STORAGE—OFFICE ALWAYS OPEN—AUTO TRUCKS

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by the writers of "Do You Ever Think of Me"

A double version that is sure fire
Professional copies and orchestrations in all keys now ready
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New York Office, 56 W. 45th St. Dick Powers, Mgr.
Los Angeles Office, Superba Theatre Bldg. Leonard Vanberg, Mgr.
Minneapolis Office, 622 Nicolett Ave. Ronald Jonson, Mgr.

OLDEST ORCHESTRA CELEBRATES

The Philharmonic Society, the oldest orchestra in this country and the third oldest in the world, will celebrate its eightieth birthday this week. There will be two notable concerts to mark the anniversary. On Wednesday evening in Carnegie Hall and next Sunday evening in the Metropolitan Opera House Willem Mengelberg will conduct special performances of Beethoven's first and ninth symphonies, which will be given with the full chorus of the Oratorio Society, Mme. Florence Hinkle, soprano; Lambert Murphy, tenor; Mme. Merle Alcock, contralto, and Royal Dadmun, baritone, as soloists.

The performances also will mark the farewell of the Philharmonic's guest conductor, who soon will return to his home in Europe. The receipts of the final concerts will go to establish a benefit fund for members of the famous orchestra whose history is intertwined with that of old and modern New York.

For the Metropolitan concert a section of seats has been set apart for Columbia students.

MOUQUIN WITH PAUL SPECHT

Al Mouquin, well known to the trade has been engaged by Paul Specht as special arranger for his orchestras. Mr. Mouquin has also been engaged to play tuba and bass saxaphone with with Specht's orchestra which is expected to give it the newest and most original syncopated effects possible in modern arrangements.

Due to the many vaudeville engagements of Paul Specht's Society Serenaders, which took fourteen curtain calls at Loew's State Theatre when they opened there Monday night, last week, Mr. Specht has cancelled his Pavilion Royal booking and will open shortly for the Summer at a large Broadway cafe.

JOCKER AT WOODMANSTON

The Woodmanston Inn was formally opened last Thursday night with Al Jocker and His Orchestra at the leading attraction. Many Broadwayites were present as well as music publishers and their representatives. Henry Waterson, Harry Hoch, Roy Turk, and J. Russell Robinson represented Waterson, Berlin and Snyder. Turk and Robinson introduced their new number "Just Because You're You," a fox-trot ballad which looks good.

JACK LINTON SIGNS

Jack Linton's Silver Lake Orchestra has been signed to play a Summer engagement at Hap Ward's Wardhurst Club, Lynnfield, Mass. Mr. Linton is a comporser and was formerly of the team of Linton and Lawrence.

ORCHESTRA NEWS

PARKER WRITES SOLOS

Don Parker, saxophonist with Paul Whiteman's Country Club Orchestra has composed a series of saxophone solos for the Jack Mills, Inc., catalogue. The solos are original in every respect and the Mills catalogue which already contains many piano and other solos will continue to be added to by solos of every description.

The firm has also taken over two new comedy songs "Oh Lady What I Heard on the Radio" by Jack Frost and Jimmy McHugh, and "When Those Finale Hoppers Start Hopping Around," by Willie and Harry White.

FOURTH CONCERT ON MAY 6

SYRACUSE April 24.—On Saturday, May 6, at noon, the fourth concert of the Syracuse Symphony orchestra, with Dr. Wm. H. Berwald, conducting, will be given at Keith's Theatre. The program will be of a more popular character and some numbers heard at the previous concerts will be repeated by request. Additional facilities will be provided to accommodate the many people unable to reach the theatre until just before the concert begins.

STRICKLAND FOR INN

Chas. Strickland and His Harmony Boys open at the Blossom Heath Inn, April 26th, playing there until late in May when they will be relieved by Ray Miller and His Black and White Melody Boys. Strickland and his orchestra will then open another engagement.

FEJER AT "GYPSYLAND

Joe Fejer, formerly musical director at Delmonico's, has opened the "Gypsyland" Club at 81st street and 1st avenue. Eugene Fila and his Hotel Belmont Orchestra which he is leading is supplying the music at the Club which is catering to high class trade.

FOREMAN IS GENERAL DIRECTOR

Lew Foreman has been engaged by the Minsky Brothers as general musncal director of all thir houses next season. He will open at the Park Music Hall early in September, and will be the highest paid musical director in burlesque.

GEISLER AT CITY ISLAND

Joe Geisler's Happy Serenaders opened their usual Summer season at the Ben Hur Inn, City Island, where they have played every Summer for a number of years.

LOPEZ SIGNS FOR TWO YEARS

Vincent Lopez and His Hotel Pennsylvania Orchestra, signed two important contracts this week, one calling for a two-year run at the Hotel Pennsylvania and the other with the Okeh Record company for whom they will record exclusively.

The Lopez orchestra, now playing in the grill room, will open on the Pennsylvania Roof the second week in May, and will play there for the Summer, returning to the grill room in the Fall. Another orchestra announced last week that they had been engaged for the Roof, but the Hotel management says that such a statement was without foundation.

LEN GRAY AT BOURNEHURST

Len Gray and his orchestra of New Bedford, Mass., in which locality they are well known for their society work, have been engaged to play for the Summer at Bournehurst on the Cape Cod Canal. The orchestra, composed of nine pieces, under the leadership of Gray, has played engagements at Newport, R. I., and places between there and Boston. Another Gray Orchestra has been engaged to play at Adamsville, Mass., a fashionable Summer resort near Boston.

MEL-O-DEE BOYS ENTERTAIN

Dick Sexton's Mel-O-Dee Boys, through the courtesy of Robert Marks, of the Danceland dancing palace, N. Y. City, played in Bridgeport, and scored a hit with their Connecticut patrons who declared it one of the best dance orchestras they have ever heard. The band with an augmented staff has been engaged to play at the Commercial Travelers' Convention which will be held the first four days in June at Springfield, Mass.

MEADOWBROOK FIVE BOOKED

A Meadowbrook Five Orchestra has been placed through the Criterion Musical Entertainments Company, in the Linden House, on Schroon Lake, New York. The orchestra, which plays concert and dance music, will play throghout the season.

YORK AT THE CLARENDON

The Original Serenaders, a five-piece combination under the leadership of Harry York, are now at the Clarendon Restaurant on upper Broadway. The orchestra closed recently at the Dance Caprice, Brooklyn.

NEW SNYDER SONGS

The Jack Snyder Music Company has released a new fox-trot number by Jack Snyder entitled "In Dear Old Nebraska," which will be exploited shortly on a large scale, under the direction of Eddie Ross, professional manager.

Three new numbers are also in preparation and scheduled for release in the near future. The firm's waltz song hit, "In Maytime I Learned to Love," is still showing up strong, Walter Melville taking first prize at the Whitney Theatre, Brooklyn, last Friday night, when he sung it in a song contest.

DOLLY BERGERE SIGNS

Dolly Bergere and Her Five Queens of Syncopation have been engaged to open May 13th, at the Hotel Beau Rivage, Sheepshead Bay. The orchestra will continue their lunch session engagement at Yoeng's Restaurant. Mildred Walker, pianist, will join the orchestra when they open at the Beau Rivage.

BODISTEL FOR OLYMPIC PARK

Herbert Bodistel, now playing with the Green Brothers' Orchestra at the Hotel Berwick, Newark, will open at Olympic Park, N. J., with his orchestra for another Summer season. The opening date is set for April 29.

GREAGH FOR WESTCHESTER

Gus Greagh's Colored Orhestra will play at the Westchester Biltmore Hotel, a new hotel in the Bronx. The orchestra, which is a nine-piece organization, was placed by the Criterion Musical Entertainments Company, located in the Gaiety Theatre Building.

NEW ORCHESTRA FORMED

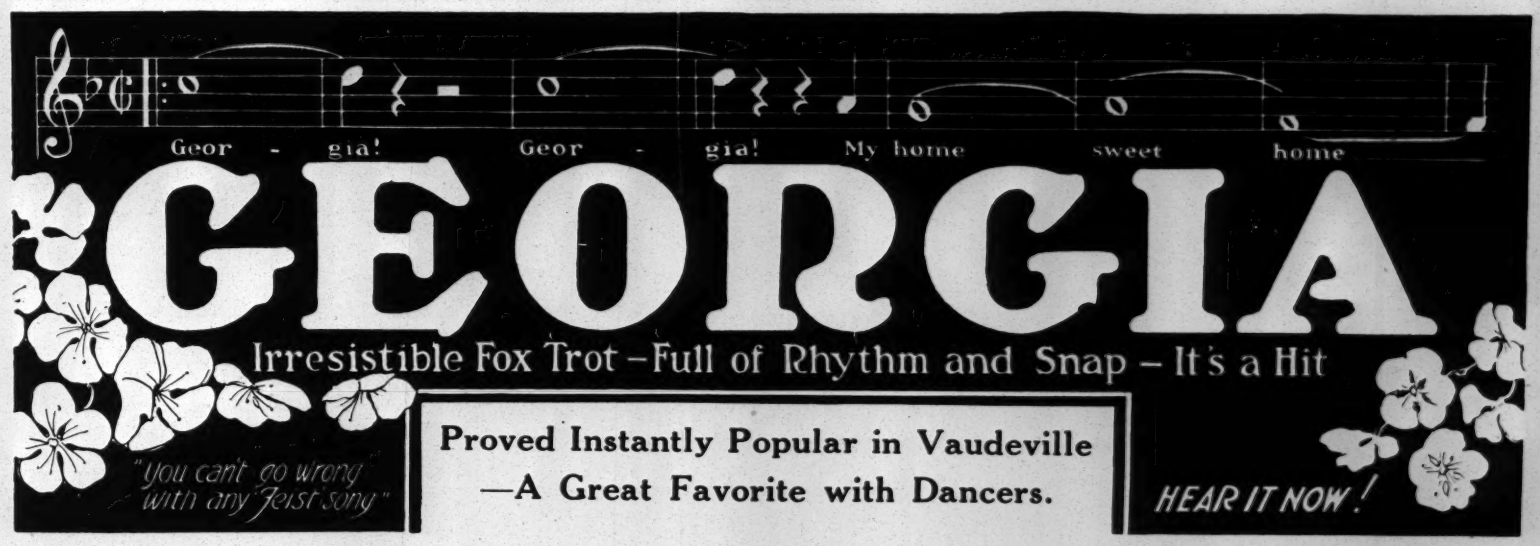
Ferera and Franchine have formed a new combination, a Hawaiian Quartette, which is composed of two Hawaiian steel guitars, 'cello and flute. The orchestra is being used mostly for recording for phonographs.

"POP" CONCERTS IN BOSTON

BOSTON, April 24.—The annual season of "Pop" orchestral concerts will commence at the Symphony Hall here on May 1st. Agide Jaccha is to be the conductor with an orchestra of seventy-five symphony players. Admission prices are scaled from $0.25 to $1.00 top with no war tax.

ELKINS FOR ROYAL

Eddie Elkins and orchestra now at the Knickerbocker Grill will close there shortly and will open May 3rd, at the Pavillion Royal for Paul Whiteman, Inc.


Geor - gia! Geor - gia! My home sweet home
GEORGIA
Irresistible Fox Trot – Full of Rhythm and Snap – It's a Hit
"you can't go wrong with any Feist song"
Proved Instantly Popular in Vaudeville
—A Great Favorite with Dancers.
HEAR IT NOW!

"ZERO" BLOWS UP

"Zero," a "musical misrepresentation" put on by society amateurs, lived up to its billing, when it came to a disastrous close last Saturday afternoon due to the non-payment of the stage hands and other professional help at the Forty-fourth Street Theatre. No performance was given in the afternoon although the house was sold out, and an impromptu show given at night with many society members aiding the other amateur members, ended in a dismal "flop," which characterized the show all week to some extent.

The play, which was staged at great expense, lavish costumes and otherwise handsomely mounted, opened Monday of last week, and the proceeds were to go to the benefit of two war veteran organizations. Those handling the show for the society members interested in it, paid down $8,500 and assumed an overhead of $16,000. The expensive manner in which the show was put on, however, ate into the box office receipts, which grew rather slim toward the end of the week and the inevitable way of all such shows was sensed by those connected with it. Stage hands in particular, for they have had experience in that line.

On Saturday afternoon no one with sufficient funds to meet the payroll was at the theatre, where about $4,000 was demanded. Lee Shubert stated that the show has already cost him $2,500 and he did not see his way clear to pay out any more money. The attendance at the theatre of society folk was more or less perfunctory during the week, and a special drive was made by a bevy of society girls who made trips to different colleges and sold enough tickets to fill the house. Considerable confusion back stage attended the near matinee performance Saturday, and the alleged show given at night.

BRADY RETURNING TO FILMS

William A. Brady is going back into the producing of motion pictures on a large scale. Mr. Brady, it is claimed, is the owner of the largest library of successful stage plays in the world. For a number of years he was the Director General of the World Film Company, and has had unlimited experience in the production of screen dramas. Negotiations are in progress at present that may lead to the formation of an association between Mr. Brady and one of the best-known executives in the picture industry for the distribution of the Brady pictures.

BENEFIT FOR HOSPITAL

CHICAGO, April 24.—A benefit performance for the American Theatrical Hospital will be staged at the Colonial Theatre on May 21. The proceeds will be placed in a fund which maintains members of the profession that are in dire straits and in need of medical or surgical attention. Stars appearing in Chicago during the week will take part in the event. Aaron J. Jones has been appointed general chairman of the benefit. Harry J. Ridings and C. S. Humphrey will have charge of the talent.

PORTER QUARTET STARTS

CHICAGO, April 24.—The first of the newly organized "Porter Quartets" which the Pullman company is training for the entertainment of travelers, were carried on three Knights Templar specials leaving Chicago on Saturday. A tenor was placed in charge of the first car of each train, a second tenor next, a baritone and basso on the cars following, and so forth. The men will do their regular porter work in the mornings and evenings, such as making up berths and attending to the wants of passengers, and after their work is done will sing for the passengers.

More than two thousand such quartets, combining nine thousand Pullman porters, are being trained by the Pullman company for ballads, love-songs and other melodies, most of which will be negro folk-songs. Major N. Clark Smith, a well-known negro musician, who was head of music at the Tuskogee Institute, will train the men.

The Pullman company has divided up the country in eight zones, planning to organize a chorus of fifty voices in each zone. When the entire country is organized, and the various units set, it is planned to hold a grand concert once a year.

PERFECTS TALKING "MOVIES"

Lee De Forest, president of the De Forest Radio Telegraph and Telephone Company, returned from Germany last week with announcement to the effect that he had perfected a device for taking motion pictures whereby "talking movies" are really made possible. He said the action of the photoplay and the voice were registered on the same strip of film, which could be used by the ordinary projection machine, with an attachment.

The voice, he stated, was registered on the narrow margin of the strip, by action of the light on the sensitive cells. The margin thus bore a picture of the voice. Through the medium of a special contrivance, the voice was reproduced in perfect synchronism with the motion picture. Mr. De Forest also exhibited a strip of film of a talking picture. He is returning to Germany in two weeks to continue his work on the new invention.

"ARABIAN KNIGHTS" SCORES

CHICAGO, Ill., April 17.—Ernie Young's "Arabian Knights," is playing to tremendous business at the Marigold Gardens. Capacity business has been registered throughout the week nights and turnaways occur on Saturday and Sunday. The revue is one of the most expensive productions ever offered Chicago in a local cabaret.

ORLOB'S SISTER DEAD

CHICAGO, Ill., April 24.—Harold Orlob, vice-president and general manager of the Broadway Productions, Inc., left Chicago on Friday for Salt Lake City, where his sister is dead and his mother seriously ill.

ROADHOUSE PROPRIETOR DIES

FREEPORT, L. I., April 24.—Benjamin T. Smith, proprietor of the Central Hotel here, one of the oldest roadhouses in Freeport, known to all cyclists during the "century run" days, died early today. He was found in a dying condition in bed by his son, Howard, on the latter's return from an automobile trip to Yonkers. Death was apparently due to apoplexy.

The hotel, which is in the Merrick road, was formerly owned by Mr. Smith's father, the late Daniel W. Smith. The first coast guard in this section was organized in the hotel, and it is a central place for entertainments in this community.

Mr. Smith was a horseman, and owned many fine horses. He was a charter member of the Excelsior Hook and Ladder Company, the pioneer volunteer fire organization in this village. He was also a member of the Freeport Lodge of Elks. His ancestors were among the early settlers of Long Island. He was a brother of George D. Smith, former County Superintendent of the Poor.

Smith and his place were well known to the big actor colony here.

CALLS MURATORE A "SLOPPY FOE"

WICHITA, Kan., April 24.—Mary Garden, who appeared here last night with the Chicago Opera Company, took a slap at the tenor Muratore, with whom she has had many differences. "He is a sloppy foe," she said, "not worth waging war on."

"If I fight an individual he must be a worthy enemy," she said. "Men out West would take that fellow into an alley and slap his face."

$10,000 FOR ROSE COGHLAN

The testimonial performance given at the Apollo Theatre on Sunday night for Rose Coghlan, the veteran actress netted in the neighborhood of $10,000.

The benefit was one of the biggest held in years, and was unique in that every artist that had promised to appear was present. The benefit was brought about by the Producing Managers' Association, through the efforts of its president, Sam H. Harris. Edgar and Archibald Selwyn donated the theatre. Miss Coghlan, who is now in her seventy-second year, was too ill to be present.

During the single intermission Miss Elsie Ferguson read the following message from the aged star:

"To you, dear friends, I must express my love and thanks; to the managers and artists who have made this benefit possible; to the press, which so sympathetically made known my distress to the public, and to the public for its generous response and rally to my aid.

"I have loved the theatre, and to know how those of the theatre love me is a great consolation and happiness. If I must sit idly by I shall not complain, because through the generosity of each and every one of you, dear friends, I am enabled to rest comfortably and without worry—in a little place of my own called 'home'—and in such happiness I am content, and my love and gratitude will be yours always."

One of the big hits on the bill was Ed Wynn, officiating as master of ceremonies, Miss Fanny Brice, singing "Second Hand Rose," and Eddie Cantor telling some dialect stories were other large moments. Others who scored were Miss Charlotte Greenwood, Jacob Cawthorn, Miss Julia Sanderson and Frank Crumit, Mlle. Marguerite and Frank Gill, Mme. Frances Alda, Miss Nora Bayes, Sam Bernard, William Collier, Cecil Lean and Cleo Mayfield, Misses Fay Marbe, Florence Moore.

BERNARD'S MOTOR TRANSFER
HAS MOVED
242 W. 48th St. New York City
LOCAL AND LONG DISTANCE HAULING
TRUNKS STORED—40 CTS. PER MONTH

Use the Old-Time Solid Albolene and Prevent Make-up Poisoning

Remove your make-up with McKesson & Robbins SOLID ALBOLENE. Cuts the grease paint instantly. Absolutely free from water.

The same splendid and dependable product you used to buy back in 1914.

At all druggists and supply stores generally.

In ½ and 1 lb. packages only.

McKESSON & ROBBINS
Incorporated
NEW YORK

DEATHS

HARRY F. McGARDIE, World Fair Manager, died last Sunday at his rooms in the La Marne Hotel, Atlantic City, while recuperating from the effects of a recent operation.

Mr. McGardie was manager of the St. Louis Exposition, and connected in important managerial capacities with the Chicago World's Fair and San Francisco Exposition. He had been living in Philadelphia of late and went to Atlantic City following an operation. Recently he had been suggested for an executive position in the sesqui-centennial celebration which is to be held in Philadelphia.

He was a member of Pacific Lodge of Masons of N. Y. City and a Masonic funeral will be held here. His wife was at his bedside when he died.

HENRY V. ESMOND, English actor and playright, died in Paris last week. Mr. Esmond was born on November 30, 1869, and married Eva Moore, actress, in 1891.

He made his first appearance on the stage in 1885. Some of his better known plays are, "When We Were Twenty-one," "The Sentimentalist," "Under the Greenwood Tree," "The Law Divine," and "Birds of a Feather."

JAMES A. FUREY, former musical comedy baritone and stage manager, died last week in St. Mary's Hospital, Brooklyn, at the age of seventy-seven years.

He was born in Brooklyn and was a member of one of the oldest families in that borough. Mr. Furey began his career as a choir singer and later sang in the original performance of "Erminie," at the old New York Casino, of which theatre he was also manager.

IN MEMORY OF OUR MOTHER
ANNA
who passed away April 17, 1922
May her soul rest in peace.
JOE AND BEN MARKS

LEE TANTON, dancer, died last week in his apartment at the Holland House, No. 66 West Forty-sixth street, at the age of twenty-six years. Death was due indirectly to his having been gassed during the late war, when he was a member of the U. S. Signal Medical Corps.

Mr. Tanton was internationally known, and especially remembered as the partner of Joan Sawyer, with whom he made a tour of the continent. More recently he appeared with Kitty Phelps and in the photoplay "Fascination," with Mae Murray.

MARGARET ANDERSON, actress, died last Saturday, and was interred in Evergreen Cemetery after services were held at the Funeral Church. Rev. C. Nelson Moller, of Trinity Parish, conducted the services. Mrs. Anderson is survived by her husband, Carl, and a daughter, Jane, who are on the stage.

PHILIP W. VAN HAUTEN, former chorus man, was found dead in his room at the Hotel Claridge Saturday night, death being due to a self-inflicted wound. He was twenty-two years old and was at one time a bank clerk at Grand Rapids, Mich. Papers in his possession showed that he had formerly been a chorus man, and had enlisted in the navy, from which he had been honorably discharged from the U. S. S. *Michigan*, September 22, 1921.

CHARLES A. MORRIS, old time minstrel, died last week at the Actors' Fund Home on Staten Island, where he had been a guest for sixteen years. He was born at Rochester, New York, and was 88 years old. Funeral services were held at the Funeral Church, under the auspices of the Actors' Fund, and the body was shipped to Boston and interred at Oak Grove Cemetery, Medford, Mass.

Charles Morris was at various times agent, performer and manager. He began his theatrical career at the age of eleven as a member of the Graves Warblers Company in Boston, a minstrel troupe. In 1855 he organized Morris, Pell and Huntley Minstrels, and in 1858 was associated with his brothers Lon and Billy Morris in the firm of Morris Brothers, Pell and Trowbridge Minstrels. They were a great success until the war broke out in 1861. Fred Wilson went to China when the company disbanded at Troy, N. Y.

Four years later Wilson returned to this country, and with Morris, built the opera house in St. Louis on Fifth street. He subsequently organized several different minstrel companies of his own until he retired in 1878 from active management. He was an excellent banjo player, and was twice married. His first wife was Jeanette Barker. In 1874 he was married to Georgia Gilman. Both wives are buried in Boston. There were no children. Charles Morris is survived by a nephew, Judge William E. Morris, of the Bronx Municipal Court.

APRIL 30 STARTS MUSIC WEEK

A proclamation, setting aside the week from April 30 to May 6 as "New York's Third Annual Music Week," was sent out by Mayor Hylan last week. The plan of the committee on music week was to democratise music, according to the Mayor's statement.

"The music week committee is bending every effort to give to the city the greatest musical entertainment ever enjoyed in its history," said the Mayor. "The opening of music week will be attended by specially arranged musical programs in churches of all denominations."

SHUBERTS WIN CASE

(*Continued from page 26*)

September 22 and September 26 would furnish a ground for rescission.

"'The defendants' real position and the comparative unimportance to them of the clause for billing in their own names is shown by their immediate engagement with Keith to play as members of Avon Comedy Four. How little an effect a few mistakes in advertising during a period of less than a week could have on a contract lasting from two to three years require no discussion.'

"There remains for consideration only the contention that the performance of defendants was not of a character which a court of equity will enjoin, because the services to be rendered were not unique and extraordinary.

"We need not analyze at length the testimony of the experts. The so-called acting of defendants was of the clean low-comedy order, affording amusement to that part of the public which regards such performances as entertaining and recreative. No one was better qualified to describe defendants than Hart, who has been their manager for 14 years. He testified:

"'They are very talented, because they could do all kinds of entertainment; outside of being comedians they had the ability of doing grotesque gymnastics which very few comedians could do; besides, they were capable dancers and singers.'

"Hart further said that the reputation of defendants was 'very, very big' and that the compensation paid was the highest salary of which he knew for a quartet of this kind.

"Obviously, so large a compensation would not be paid by the Shubert or Keith organizations unless these defendants had that kind of ability which draws audiences and hence makes their employment commercially valuable both to them and to the theatrical producer.

"We hardly need expert testimony to inform us that what one of the witnesses called 'personality' is what counts.

"One performer can speak or act a line of a play which to a layman would be dull or meaningless in cold print, in such a manner as to provoke laughter or tears, while another would call forth no emotion. Gesture, expression, method of speech rendition, keen understanding of what provokes amusement, are all part of those accomplishments which make one man a successful comedian and another a failure.

"When, therefore, actors such as these have been successful for many years because of individual characteristics and command salaries of a size rarely known in the liberal arts and sciences, their peculiar ability in the field in which they perform is almost *res ipsa loquitur.*

"Each case necessarily stands on its own facts and whether a particular actor falls within the class of cases where an injunction will lie against him for breach of his negative covenant is in last analysis a question of fact. Thus an examination of the many cases of this character will show a wide range of performances which have come under the consideration of the courts, and opposing illustrations may be selected at random. Thus, in Hammerstein v. Mann, 137 App. Div. 580, the defendant was 'a singer of stock parts at a moderate salary, which parts many other members of the company have sung,' and the court reversed an order below granting an injunction, while the same court in Shubert v. Angeles, 80 App. Div. 625, approved an order granting an injunction in a case where defendant was employed 'because of her special talent as a mimic.'

"Further detailed discussion, however, is not necessary in view of this court's recent decision in Shubert Theatrical Co. v. Rath, 271 F. R. 827, in which the principles governing cases of this character were fully reviewed.

"See also Comstock v. Lopokowa, 190 F. R. 599.

"Our attention has been called to a recent decision of the Appellate Division, First Department, in Shubert Theatrical Co. c. Gallagher, App. Div., but, obviously the facts in that case were quite different from those in the case at bar.

"In this case, the testimony fully supported the conclusion of the District Court as to the especially skilful and individualistic and hence unique character of defendants' services.

"From decisions of this court over a long period of years, it must be apparent that we are not astute to find some way in which breaches of contract may be excused. A court of equity is, as was said in T. B. Harms and Francis, Day & Hunter v. Stern 231 F. R. 645, 648, 'a court of conscience, which within the scope of its powers is governed by its own rules,' and it manifests its value in the administration of justice in no more effective way than in constantly making it clear that it will not tolerate deliberate and unconscionable breaches of contract.

"The decree is affirmed with costs and it is ordered that the suspension of the injunction pending appeal is vacated as of the day following the filing of this opinion."

PEGGY WOOD AND CO.

Theatre—*Hamilton.*
Style—*Singing.*
Time—*Twenty-four minutes.*
Setting—*In two (special).*

We don't know why Peggy Wood has the four boys with her in vaudeville. That is five, for there is also a pianist. They make a good singing quartette, but Miss Wood, who closed recently in "Marjolaine," could be just as sweet and lovable with just a pianist to aid her in the few speaking lines used in this offering.

Since we mentioned the "boys," and since they are in the act, we may as well get through with them. They sing well. That's settled. But they look like the original awkward squad. We may be too harsh, for it was their first performance when reviewed, but even allowing for a certain amount of awkwardness because of that, it doesn't detract from the fact that these four were positively clumsy. Their appearances might be made a little more graceful by wearing dinner jackets instead of the full dress. It's really difficult to look graceful in a full dress suit. And they're uncomfortable. Which may have added to the awkwardness.

Now as to Peggy Wood. She's delightful. She's charming. She tells us that simply because Ireland, Dixie and Hawaii have been done to death, she will sing of a different place. So she sang of Roumania. A very unromantic place. But when she sang of Roumania, we liked it. Because of Peggy Wood. She did a number about "Self-expression," that was a little above vaudeville. It was satirical, true, but above vaudeville nevertheless. But it was liked. Because of Peggy Wood.

She was best as the different types of girls, which each of her "boys" (not one under thirty) claimed they liked best. Thus we saw the "flapper" and heard her slang. We saw the French peasant girl and loved her accent. We also saw a "Vampire" doing a very non-vampish melody. A beautiful waltz theme. And then saw Peggy Wood, as Peggy Wood is. The old-fashioned girl singing "Sweetheart" from "Maytime." They'll love her in vaudeville.—G. J. H.

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LETTER LIST

GENTLEMEN

Albani, C.
Adams, Wm. S.
Abbott, Geo. S.
Besser, Henry
Carroll, Richard F.
Davis, G. H.
Henderson, Ray
Karl, Bud
Keltners, The
Kennedy, Jimmie
Kane, John E.
McPherson, Murdock
Mullin, Joe
Mandeville, Butler
Muhlbauer, Otto
Nordstrom, Leroy
Pandur, Billy
Penney, Albert
Porty, Chas.
Robyns, Wm.
Ryan, Dan & O.
Rankin, Harry
Slater, Jimmie
Travers, Richard
Wainwright, Wm.
Winnins, Tom C.

LADIES

Andrews, Miss A.
Adams, Vivian
Bart, Mabel
Bobbie, June
Dodge, Grace
Dunham, Norine
Dressler, Marie
Florence, Naomi
Fox, Josephine
Gray, Mrs. A. E.
Hall, Myrtle
Hanscom, Gene
Kramer, Mae
Knight, Peggy
Linden, Mary
Love, Margie
Long, Peggy
La Bergere, Elsie
Mason, Dixie
McPherson, Mary
Merrill, Miss A.
Marsh, Marie
Nice, Emily
Robbins, Marie
Stevens, Florence
Saunders, Peggy
Tremont, Grace
Walker, Billie
Wells, Billie
West, Lillian

EQUITY ACTORS MAKE RECORD

The Actors' Equity Association's fund will be added to from an unusual source when the Vocalion company releases an all star record on May 7, made by Equity members, and the money received for the sale of same donated to the treasury of the Association.

De Wolf Hopper, Ed Wynn, Florence Moore, Sam Bernard and Joseph Cawthorne will record comedy bits on one side of the disk, while Santley and Sawyer, Lorraine and Stephenson, Groody and Shaw and Peacock and Cook will record vocal dance numbers on the other side.

The record will be the only one of its kind and will undoubtedly have a tremendous sale both on its merits and to its benefit and souvenir-like qualities.

THE NATURAL BOBBED HAIR, Without Cutting, $10
Side Ear Waves, $5 Pair
Ear Puffs, $2.50 Pair
WALTER HAIR GOODS CO.
729 Sixth Ave., at 42d Street, New York
Dept. C., Room 12

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BELASCO W. 44th St. Evgs., 8.15 Mts. Thur. & Sat., 2.15
DAVID BELASCO Presents
Lenore Ulric
as KIKI
A Character Study by Andre Picard

B. F. Keith's **PALACE** Broadway and 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every night, 25, 50, 75, $1, $1.50
PRE-EMINENT
INTERNATIONAL ENTERTAINMENT
ALL STAR PROGRAMME

OLYMPIC 14th Street Near 3d Ave
THIS WEEK
BEAUTY REVUE

BROOKLYN THEATRES

Empire Theatre
Ralph Avenue and Broadway
Barney Gerard Show
Next Week—JACK SINGER SHOW

Casino Theatre
Frank Finney Revue
Next Week—BILLY WATSON SHOW

E. F. ALBEE, President — J. J. MURDOCK, General Manager — F. F. PROCTOR, Vice-President

B. F. Keith Vaudeville Exchange

(AGENCY)

(Palace Theatre Building, New York)

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Insure Your Material Against Theft

REGISTER YOUR ACT

SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgment, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used, or other witnesses. Further acknowledgment will be made by the names and numbers being published.

Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1658 Broadway, New York

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Enclosed find copy of my.....

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Name .....

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1672—John Filosa—Vaud. Tab.
1673—Anthony Pagano—Monolog.
1674—Al Mars—Lyrics.
1675—Paul B. Covin—Act.
1676—Will F. Crockett—Comedy Sketch.
1677—Dewey Weinglass—Act.
1678—S. O. Paul—Act.
1679—A. LaBellini—Acts.
1680—J. H. Vacant—Act
1681—Oscar Snyder—Lyric.
1682—Carl Ludwig—Title.
1683—Walter J. McDonald—Material.
1684—Gene & Myrtle Conroy—Act.
1685—Meyer Golden—Act.
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